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VARIETY

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GLOBAL TELEVISION BY 1960

Color TV as Western Democracies' 'Secret Weapon' vs. Red Youth Rally

By GEORGE ROSEN

Paris, Aug. 7.

Color television's vast sphere of influence as a "secret weapon" in championing the cause of the western democracies will be dramatically highlighted in Europe this month.

Oddly enough, color TV's two outstanding contributions to date as an "international torchbearer," in (1) cementing a "free world" concept as opposed to Soviet totalitarianism; and (2) establishing tinted video as the most revolutionary advance of the 20th Century in the field of medical science, focusses on Europe, rather than America, during this month and September.

Within the next few days the Columbia Broadcasting System unveils a number of its color television receivers in the western zone of Berlin—"across the street" from the scene of the Soviet-inspired World Festival of Youth, now in progress, which anticipates a turnout of 2,000,000 from all over the world before the Festival ends.

The idea of luring the kids over into the western zone with a "come-on-a-my-house and see color TV" as the chief bait was cooked up by the State Dept., and the Economic Cooperation Administration. CBS readily agreed to fall in with the plan, as did Radio Corp. of America, which will be represented by large-screen black and white TV projection, plus a total of 60 of its 17-inch monochrome receivers. The equipment has been in Europe for several weeks, but it was a case of maintaining strict secrecy to prevent possible sabotage.

For two weeks, starting next Monday, during the height of the Youth Rally, there will be regularly scheduled color TV performances from strategic points, designed to impress the youth of the world with

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AT&T TO SPONSOR L.A.-N.Y. TV PREEM

American Telephone & Telegraph Co. will sponsor a four-network show inaugurating the coast-to-coast coaxial cable and relay hookup on Sept. 30. It will be the biggest time-and-talent budget for a one-shot in video's history, since it will involve the four tele chains and an all-star talent roster.

AT&T, of course, will get back a portion of the coin for the networks' use of its lines and relays, but its outlay for time on the webs and their affiliates will be record-setting. To date no commercial sponsor has used a four-chain spread, which has been accorded only President Truman for his major addresses.

Talent as yet hasn't been inked for the hour-long show, which is being handled by N. W. Ayer, agency for the telephone company. Stars are being lined up on both coasts.

PLAN JOLSON MEMORIAL THEATRE AT BRANDEIS U.

Showbusiness leaders of all faiths are currently drawing plans to erect a Jolson Memorial Theatre on the campus of Brandeis University, a non-sectarian school in Waltham, Mass.

The tribute is in line with the lifetime efforts of Al Jolson to promote interfaith understanding. Jolson bequeathed the bulk of his $4,000,000 estate to Protestant, Catholic and Jewish institutions.

Probe Ax Fells Saratoga Spots But Nags Lure

Saratoga Springs, Aug. 7.

The current state-conducted investigation into gambling and possible tieups with public officials of Saratoga County has shuttered Piping Rock and several other swank niteries, reduced Riley's Lake House to "bottle club" status, with an orchestra only, brought a non-name show into the Brook, and kept Newman's on a dine-dance policy. Newman's, like The Brook, is operated year-round, and hence did not have to seek a summer liquor license. Both hold 12-month permits.

The State Liquor Authority announced yesterday (Mon.) that it had turned down an application from Riley's for a license on the allegation that a man with a police record "has an interest in the property proposed to be licensed and will benefit by the issuance of a license to the applicant (Mrs. Lillian Somma)". The spot opened the same day with an advertised plan of "as at home, use your own

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Now You Can Even Buy A New Home Via Video

Dallas, Aug. 7.

Home buying can be made less of an ordeal. At least, that is the view of the Dallas Home Builders Assn., which plans to make it so the prospective buyer can sit before his television set and inspect half a dozen homes ranging in price from $8,500 to $24,500, all within the space of one hour and with a minimum of physical exertion.

"The Show of Homes" program is to be telecast each Sunday from 2 to 3 p.m. on WFAA-TV. It will be done with film of exteriors and interiors, and the builders will be present to talk floor plans, sketches and data on financing the deals.

NBC BLUEPRINTS WORLD NETWORK

By JACK HELLMAN

Hollywood, Aug. 7.

International television within a year and a half. World-wide television by 1960.

That's how the NBC timetable reads, and Sylvester "Pat" Weaver, network's exec tele veepee, admitted to VARIETY over the weekend that such a far-flung project is on the network's planning board, and he's hopefully expectant of its realization barring untoward obstacles or a spreading world conflict. The big problem is electronics but these, he believes, will be whipped in due time.

After passing two weeks here in conference with Norman Blackburn, TV head for the network in Hollywood, and top comics on the network, Weaver leaves for Mexico City and possibly Havana and Panama to continue negotiations for the hemisphere tiein and the type of programs that can be exchanged. It is practically assured that Canadian stations, first in Montreal and Toronto, will fall in the sphere of NBC's operation.

In Mexico City Weaver will meet with Emilio Azcarraga, show biz tycoon, and possibly John Royal, who recently retired after 23 years with NBC. Understood Royal may become associated with Azcarraga in the television venture, which will cover all of the southern republic. Weaver will also meet with Fernando Elleta of Panama and Goar Mestre of Havana to forge the first link of the foreign network to the south. Later there will be conversations with South American operators, who are eager to make an association with NBC for an exchange of programs. Bra-

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Denver's 1st TV Via Big-Screen

Denver, Aug. 7.

Denver will get its first look at regularly-scheduled television shows via big-screen video in the downtown Broadway Theatre. It's to be made possible by the fact that the new microwave relay channel to the Coast passes directly through Denver.

City has no TV stations, and with the Federal Communications Commission freeze on new station construction still in effect, is not likely to have one for some time. John Wolfberg, general manager of Wolfberg Theatre Enterprises, which operates the Broadway, will consequently arrange with Bell Telephone to link the theatre with special cable to the coast-to-coast relay setup.

Under this arrangement, the video signals will be flashed from Omaha, the present western terminus of the coaxial cable, to

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Negro Thesps Score NAACP on 'A&A' Stand; Set 'Positive Action' Council

Group of Negro actors, voicing the fear that the charges leveled against CBS-TV's "Amos 'n' Andy" show by the National Assn. for the Advancement of Colored People would ruin chance of Negro actors, aserted this week that the NAACP does not speak for the majority of Negroes. Thesps, taking a stand in favor of A & A, claimed that the NAACP action against the show has actually threatened the "greatest opportunity" given Negro actors in recent years.

In a move to set up a positive program to help Negroes in show biz, the group formed a new organization, the Coordinating Council for Negro Performers, which immediately voted a resolution commending CBS "for its statement that it is continuing its improvement of the 'Amos 'n' Andy' series and its guard against the casting of Negro performers in an unfavorable light on radio and TV programs." Council, although comprising mainly members of the Negro Theatrical Guild, will operate as a separate body. Lester A. Walton, former U. S. minister to Liberia, is chairman, and one member from each of the show biz guilds and unions took part in its formation.

Discussing the NAACP, Noble Sissle, Authors Guild rep on the Council, asserted that the approach taken against the CBS show by NAACP chief Walter A. White was all wrong. "People can always

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THEATRE TV WOULD BE PROBED IN HOUSE

Washington, Aug. 7.

Theatre TV showings of prize-fights would come under investigation of a special house committee if a resolution introduced yesterday (Mon.) by Rep. L. Gary Clemente (D., N. Y.) is adopted.

Gary asked that the committee be established to determine whether a Federal commission should be created to control boxing. His resolution calls upon the committee to look into monopoly aspects of boxing, including possible "unreasonable restraint" in denying matches to TV setowners.

Film Biz Looks To Sept. - Oct. As Test of B.O.

With film biz continuing to perk during current dog days, industry execs are increasingly concentrating on September and October. Big TV shows will return to the networks then, providing a real test of whether present good biz is a seasonal flash or solidly based.

Pic toppers have not overlooked last year's experience in judging results of the present upturn. There was likewise a summer pick-up in 1950, only to be followed by a perilous slide in grosses in September and October.

While there was no definite reason ascribable to last year's fall slump, widespread industry opinion was that the start of the big tele shows during those months was not merely coincidental to the

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KEFAUVER, WHERRY SET AS SUBS FOR PEARSON

Senators Estes Kefauver (Dem.) and Kenneth S. Wherry (Rep.) will pinchhit for ABC's Drew Pearson on Aug. 19 and 26, respectively, during the gabber's vacation. Sept. 2 broadcast will be handled by Fred Blumenthal and Jack Anderson, of Pearson's D. C. staff.

Pearson's show Sunday (12) will originate from Europe.

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Troops in Korea Need Shows More Than Any Previous War—Jack Benny

Tokyo, Aug. 1.

The United Nations fighting men in Korea need entertainment more than any other soldiers have needed it in the past, according to Jack Benny, who recently completed a three-week tour of that battle zone at the head of a USO-Camp Shows troupe. Comedian has some real idea of GI needs since he made four overseas junkets to entertain service men during the last war.

"I had a feeling that Korea was more important than any place I visited in the last war," Benny said in Tokyo, where he and his troupe rested for several days before hopping off for their last round of appearances on Okinawa. "You just can't imagine it until you've been there. Korea has nothing—absolutely nothing. Even in the islands of the South Pacific during the last war, the boys had something to take their minds off the fighting—even if it was only a chance to go swimming."

The radio star said it was time the American entertainment industry woke up to the fact that a real war has been fought in Korea for the past year, and that the industry has fallen down woefully in its obligations to the troops. He said he would do his best after his return to arouse some interest in Korea. Benny added that he believed there were many artists in the U. S. who would be glad to come over if some "name" personality like himself undertook to form a troupe and m.c. it.

Benny, who showed the strain of his 21 appearances in the Korean "rice-paddy circuit," said he would be glad to appear on a national radio broadcast with other stars of stage, screen or radio in a bid to drum up support for the USO-Camp Shows organization.

Benay Venuta's Suggestion

Benay Venuta, singer with the Benny show, tossed out another suggestion which might pay off in increased entertainment for Korean troops. Singer pointed out that Hollywood studio rosters are loaded with the kind of talent needed for intimate revues on the GI circuit. Miss Venuta opined that if one studio put together a small variety show of a half-dozen or so acts and sent it off to Korea, other lots almost certainly would follow suit. Singer pointed out that this device would cost the studios very little since they would be using artists already under contract.

Other members of Benny's Carnival of Stars troupe, which played to 187,000 UN fighting men in Korea and several thousand more in Japan and Korea, were screen actress Marjorie Reynolds, tap dancer Delores Gay, pianist and accordionist June Bruner, guitarist Frank Remley from the Phil Harris orch, and mentalist Harry Kahne. Errol Flynn accompanied the troupe for part of the Korean junket, but left the show early and returned to the U. S.

Set De Carlo for Israel

Hollywood, Aug. 7.

Yvonne de Carlo has been set for series of Israel appearances, Sept. 2-18, in Tel Aviv, Jerusalem, Haifa and Ramat Gan.

Deal was set up with Paul Kohner by Jacob Amidor, head of Israel's Juval Concert Agency, here lining up performers. Miss De Carlo will do a singing act in both English and Hebrew.

Joan Bennett's Vidpix

Hollywood, Aug. 7.

Joan Bennett will topline a video series packaged by G. Ralph Brantton, former midwest theatre circuit exec, and TV producer Eddie Lewis.

Miss Bennett will emcee and occasionally star in programs, aimed at dramatization of original plays.

Int'l Fashion Experts Take Over as Paris Back to the Old Look

By LUCETTE CARON

Paris, Aug. 3.

Once more the usual busy group of international fashion experts and buyers have taken over the town while 80% of the Parisians are away on vacation.

The heat wave struck Paris the morning of the first opening. Everyone was unprepared and in the overcrowded non-airconditioned salons the audience had to be revived with paper fans—and champagne—about once an hour.

Editors of the U. S. and other magazines occupy their usual gilt chairs, all fighting to be in the front row; Ludwig Bemelmans sketches uninterruptedly for Town and Country; and pix stars like Michele Morgan, Simone Simon or Martine Carol are very careful to wear their Dior, Fath, or Schiaparelli models in the right houses. Mrs. David K. E. Bruce, wife of U. S. Ambassador, and Mrs. Maurice Petsche, whose husband has been vainly trying all the week to give France a government, are among the staunchest supporters.

What will be the New Look of 1952? Subtle changes in length, width, shoulders, waistline, will make the 1952 woman look taller and more at ease. Proportions have changed: longer skirts, raised waistlines, shorter peplums giving the legs a "stretched" appearance. The wide bell skirts, so popular in U. S., are shown only at Jacques Fath's.

Christian Dior calls his line the "long" line, and Dior being the leader, the long line it will be from now on. Shorter busts, wide soft round shoulders, longer skirts in the shape of an upturned vase.

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New NPA Order Hits Amusement Construction

Washington, Aug. 7.

Theatres and other amusement spots will find the construction going even rougher under the new National Production Authority order issued last Friday (3). NPA revoked its M-4 construction order and substituted M-4A.

This bars new construction—including theatres, etc.—using over two tons of carbon steel, 200 pounds of copper wire, or any of the alloy steels, without special NPA approval. Previously theatres have been permitted to spend up to $5,000 for repairs and modernizing and another $2,000 for installation of "personal property," without special permission.

Under M-4A, amusement construction will come under the Controlled Materials Plan, effective Oct. 1.

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U. S. Films Sever Last 'Curtain' Tie As Govt. Drops Czechs

The U. S. film industry last week lost its last tie with the Soviet orbit countries when the Government announced its intention of virtually ending economic relations with Czechoslovakia. That was the one Iron Curtain country that was still playing Hollywood pix and—even more astonishing—still paying for them.

The amount of money being obtained out of Prague had diminished to a dribble in the past year, but as long as the Communists permitted it to continue, American industry had some reason to hope it could crack the Iron Curtain elsewhere. The Czech state film monopoly has taken no new product recently, but was showing 71 American pix imported under a five-year-old deal that was due to expire this October.

Since even communication with Prague is sketchy, the Motion Picture Export Assn., which handles sales there isn't certain how soon the new edict from Washington will bring the business to a complete halt. Decision to end economic relations with Prague resulted from numerous acts of "ill will," most recently the imprisonment of Associated Press correspondent William N. Oatis.

State Dept. last week notified Prague that benefits of tariff concessions designed to encourage trade between the two countries would be brought to an end. Also that the 30 nations signatory to the General Agreement on Tariffs and Trade would be asked to approve a complete dissolution of all U. S.-Czech obligations.

Vanderbilts' Close Call

Paris, Aug. 7.

Cornelius Vanderbilt, Jr., VARIETY roving correspondent, and his wife miraculously escaped injury last week when a Luxembourg steam train ran through the red-light, sideswiping their American stationwagon, hurtling it more than 100 feet. The car was completely demolished.

Vanderbilt, who had photographed Perle Mesta, U. S. minister to Luxembourg, and other officials, heads for London, sailing home from there later this week.

Good Enough Reason

London, Aug. 1.

Gypsy Rose Lee had an introduction from publicist Bernard Sobel to Lord and Lady Lowson—he's the Lord Mayor of London—but decided not to avail herself thereof when she realized "how foolish I would sound (to myself, anyway), if I called up and said, "Hello, is the Lord Mayor in? Please tell him Gypsy Rose Lee is calling."

After she saw "the wardrobe the Guards around Buckingham Palace were wearing . . . and I understand the Mayor's wardrobe is even more impressive," says she, the stripper decided not to chance it.

Old Celluloid Fades Away, Costs Biz Invaluable Record, Coin From TV

History of the American films—as evidenced by the product itself—is speedily being lost to the industry and to future students of the cinema. Negatives and few remaining prints of the milestone pictures in film history have been deteriorating into dust at an accelerating rate during the past few years. No method is known for preserving them.

Since 30 years is the maximum life of the celluloid base of a well-processed picture, everything made before 1920 is rapidly being lost to posterity. Pix not so well processed, such as many of those made in the '30s, shrink up and turn to powder in as little as 10 years. Many of them have already been lost forever.

While the print and negative deterioration is important in absence to the industry of a permanent record of its advance during the past 50 years, there's an even more practical significance. That's in loss of television values. It is expected that many studios will eventually sell rights to TV only to find that they can't provide prints or negatives because they've turned to dust.

Leading the lament for the irretrievable loss of the evidence of the progress of this most typical of American art forms is Richard Griffith, assistant curator of the film library of the Museum of Modern Art, N. Y., and himself a foremost film historian.

The film library has the only known remaining prints of such classics as "Morocco" (Paramount, 1930), starring Marlene Dietrich, Gary Cooper and Adolphe Menjou; "Night Must Fall" (M-G, 1937), starring Robert Montgomery and Rosalind Russell; the John Barrymore version of "Dr. Jekyll and Mr. Hyde" (Par, 1920), and Buster Keaton's "The Navigator" (M-G, 1924). They'll all be gone eventually, too.

Negatives No Longer Exist

For one reason or another the negatives of these films no longer exist, so copies can't be made. The Museum goes to extreme lengths to preserve them, as it does the thousands of other prints it owns, but the deterioration of time can at best only be slowed, not stopped. The major studios, taking no such special care, have long since seen the negatives of many of the pictures which brought them to present eminence turn to powder.

Griffith points out that there's not much can be done about it, since the cost factor in preservation makes it impractical. The Museum used to watch all of its prints very carefully and as soon as one showed signs of deterioration would have it duplicated. However, breakdown of the celluloid bases is coming with such rapidity now, duplicating is financially im-

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Bing's Eastern Expansion

Bing Crosby Enterprises is diversifying its interests, by expanding some of its eastern activities.

This is particularly OK with Everett Crosby, prez of the outfit, who favors residing east and is currently looking for a house around New York. He plans selling his Hollywood place.

Bad Booking: a Pooch Act Also Plays Harmonica On The Same Bill With Adler

Stockholm, Aug. 1.

Editor, VARIETY:

Came here to play the China Theatre, Stockholm (which calls for a Stockholm Theatre in China, I should think) on a four-week deal, but been extended four more weeks.

The Dormonde Brothers are on the bill. I last worked with them at the Alhambra, Paris, in 1934. George Dormonde had a different partner then, now he works with his son which makes me feel a shade varicose.

There is also a dog on the bill who plays the harmonica and I'll thank you to wipe that supercilious expression off your face. No, a real dog, in the act of Colani & Colani, and the little pooch plays the mouth organ. Seems a silly duplication in booking, doesn't it? Actually, the hound plays by ear, can't read a note and has no sense of harmony. Anything she can play, I can play better. No other harmonica act can make this statement.

The China Theatre operates twice-a-night, seven days a week during the summer months only. The manager of the theatre is also the booker. He is also the orchestra leader. Is America going to take this lying down? I say no. Out with Bob Weitman, in with Paul Whiteman. We'll show them Swedes.

It does very good business on account of there just isn't much to do in Stockholm. They have an open air theatre where concerts are given to standees only. Next month they have Kenneth Spencer, Hazel Scott, and Josh White (who was a sensation here last year). The Scandinavians adore the Negro talent and Lena Horne together with Louis Armstrong, have the permanent keys to the city.

The police are on strike and riots have been occurring, one outside the China Theatre. An act on the bill, Marqueez & Dulak, found a tire punctured on their car. They were also molested as they attempted to drive away. No especial cause seems to lie behind the riots—just young people who are restless because there's nowhere to go, nothing to do, can't get a legal drink, etc.

The public here have a fine musical receptivity, in my opinion. My program consists of "Roumanian Rhapsody," a Bach gavotte, "Clair de Lune," a transcription of Carmen melodies, "St. Louis Blues" and a request medley. In both the States and England, this program would be considered too highbrow in a picture house or music hall. But the China Theatre is just that—a music hall.

Recently played Athens, where I was the guest of the British Ambassador and where I gave two concerts for the royal family. King Paul asked me how I liked the Greek public. "Frankly, I don't know," I said. "I play my best and they just sit and look at me. It's very difficult to get any reaction at all." "I know," replied the King, "It's the same thing when I make speeches."

I told him about playing for the late King Gustav of Sweden, who practically went to sleep during my classical numbers but came to life for "The Music Goes Round and Round," making me play it three times. When King Paul left the embassy, after my concert, he whispered to me, "Hope I was a better audience than the Swedish King." "You were," I replied, and he was!

Larry Adler.

MARGOT FONTEYN AS WQXR DISK JOCKEY

London, Aug. 7.

Margot Fonteyn, prima ballerina at Sadler's Wells, has signed as disk jockey with Towers of London, and the programs will be aired via WQXR in New York in the fall.

The deal calls for 26 one-hour shows, and Miss Fonteyn has already started cutting the series. They are biographical programs in which the ballerina will describe her dancing career and will introduce the music of many well known ballets.

Continue USO Setup For Armed Services

Washington, Aug. 7.

Despite the cease-fire talks in Korea and other global peace moves, the USO-Camp Shows program for the armed services will continue. Decision was made by 125 top civic and governmental figures at a United Defense Fund meeting here last week. James Sauter, USO-Camp Shows prexy, attended.

Continuation of Defense Fund, which comprises various health and welfare activities, was determined after consultation with President Truman and the Office of Defense Mobilization.

RIVALRY MOUNTS FOR B'WAY PIX

Theatre TV Sets 9-Week Grid Sked With NCAA; Games for Home Limited

Theatre television this week set plans for a full nine-week schedule of Saturday afternoon football games, each of which is to be carried by the big-screen video houses on an exclusive basis. Deal for rights to the games was set by Nathan L. Halpern, prez of Theatre Net-work TV, with the National Collegiate Athletic Assn. as a phase of the NCAA's experiment this fall on TV's effect on the gate receipts.

NCAA plan, which will restrict the televising of college games for home reception to one or two games each week, actually redounds to the benefit of theatre TV. With whatever network getting the NCAA limited home schedule, the big-screen video theatres will have their choice of all other games. As a result, Halpern has not scheduled the games for theatres, deciding instead to select them week by week in order to grab off the top game available.

How much the theatres are paying for rights has not been revealed, but it's believed the sum will represent only a small fee at this time. At the most, no more than 20 theatres are expected to be linked to pick up the games at the start while a few others may be tied in on a regional basis in other sections of the country. Colleges will probably get a small percentage of the gross from each house, similar to the way the theatres paid for their rights to the recent boxing matches they have carried.

While several theatres in the

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TV Price Windfall Seen

Exhibs who are looking forward to mass production of theatre TV equipment to bring the price down, may get an unexpected windfall in that direction if the Federal Communications Commission grants present requests for educational channels.

Some of the theatre tele manufacturers are known to be planning equipment for schools. They foresee a tremendous eventual sale of the same sets to educational institutions as are used in small theatres.

Offers Public Sale Of Stock in Minn. To Back Prod. Co.

Minneapolis, Aug. 7.

The first public sale of stock ever to be made in Minnesota, and, as far as is known, the second anywhere, to help finance the production and marketing of theatre and TV pix, finds W. R. Frank, local theatre circuit owner and Hollywood producer, offering 400,000 shares of Class A stock in the W. R. Frank Associates, Inc., a Minnesota corporation, at $1 a share. Frank himself is peddling the shares from his office in one of his theatres, and the stock is offered only in Minnesota, where the state's security commission has approved the issue.

Incorporation articles provide that Frank himself shall be the only officer, director or executive to receive compensation. As president and general manager he will receive as salary 50,000 shares of the "B" stock if, at the end of a three-year period, dividends have been earned and paid on the "A" stock.

Frank recently made a deal with RKO to acquire its interest in the picture, "All That Money Can Buy," which he and several associates produced. As sole owner he's now reissuing it as "The Devil and Daniel Webster," its original title. Prospectus says that $50,000 of the net proceeds of the stock sale will be used to obtain a 6% first mortgage on this picture,

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Picture Pioneers Move To Create Industry Charity Foundation

The recent informal testimonial dinner by a group of Picture Pioneers, mostly comprising the board, to Gus Eyssell on his election to the presidency of Rockefeller Center, has snowballed into a move to create a Motion Picture Foundation for intra-industry charity. Prexy Jack Cohn of PP and Spyros Skouras are sparking the move. It will probably be capped by a gala benefit in New York this fall, coincidental with the 12th anniversary of the anniversary of the Pioneers as an organization.

At the Eyssell dinner, Nate Blumberg moved to volunteer a personal contribution of $5,000 towards the Foundation. Around $20,000 which E. V. Richards, the New Orleans showman, had earmarked in the past, will probably also go into the PP.

The Pioneers' past annual dinners have accumulated sufficient funds so that a small committee, within the PP, already has been so succoring the needy.

Al Lichtman meantime has been named to head the Pioneers' 1951 dinner committee. The "Pioneer of the Year" has yet to be selected. The Starlight Roof of the Waldorf-Astoria, per usual, will be the site of the annual banquet on Nov. 15.

TALK WITH 'COUPLE OF GUYS' NETS M-G PACT

Cincinnati, Aug. 7.

Dean Miller, star of WCPO-TV's "Meet the Ladies" and "Movie Time" said Monday (6) he's signed a seven-year acting contract with Metro. Mort Watters hold a previously signed contract with Miller but said he will make a deal to allow Miller the opportunity for advancement in films. Watters signed Miller off WMC, Memphis, a year ago.

According to Miller, his film break resulted from discussion he had on a train last month with a "couple of strangers" while heading for a California vacation. It was about the merits of films and television.

Strangers were Dore Schary and L. K. Sidney, who had Miller take screen test under direction of George Sidney.

Rouse-Greene Point To Pix Writing as B.O. Key Not Exhib-Prod. Yatata

Current efforts by the Council of Motion Picture Organizations to boister the b.o. via regular meetings between exhibitors and producers for an interchange of views on film-making is questioned by the writing-producing-directing team of Russell Rouse and Clarence Greene.

They hope the COMPO confabs will achieve a greater intra-trade harmony of operations but are convinced the all-industry outfit is dealing only with surface problems. The roots of the trade's ills are in pic production, and the business conduct among the various phases of the trade is secondary, they believe.

It's the quality of production that counts and, say R&G, holding the key to this are the Hollywood pic writers. Yet, all but top-name scripters are confined to a limited operational orbit and subject to the whims and dictates of others not acquainted with their art. They've become the industry's "forgotten men," R&G declare.

The R&G team wonders about the qualifications of those who participate in the producer-exhib huddles, in which the exhibs are to

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DEMANDS SOARING WITH HOT BIDDING

Product jams at a couple of spots and intensifying rivalry within the ranks of both distributors and exhibitors are resulting in sweeping departures from traditional booking practices in N. Y.'s showcase sector.

There's a rift between United Paramount Theatres' flagship house, the Paramount, and Paramount Pictures. UPT refused to go along on Par's terms on "Rhubarb" and consequently the pic has been booked for Harry Brandt's nearby Globe. Par's "A Place in the Sun" is set for the Capitol, marking the first time the Loew's house will serve as a first-run outlet for Par.

Columbia and City Investing Co., operator of the Astor and Victoria, disclosed a deal yesterday (Tues.) for a continuing booking tieup. This is designed to guarantee the two theatres a constant source of supply and, of course, provides Col with important showcase outlets.

The long runs of Metro's "The Great Caruso" and the current "Show Boat" are forcing three films, which normally would play the Hall, elsewhere, including "Place in the Sun." Other two are

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Col Gets Preferential B'way Deal Via City Investing's Astor, Vic

Two-way preferential deal has been set by Columbia and City Investing Co. on booking Columbia pix into the Astor and Victoria on Broadway. It is reminiscent of the preferential booking arrangement on the Astor which Samuel Goldwyn and David O. Selnick jointly held several years ago.

Because of the antitrust decree provisions that distribs sell picture-by-picture, theatre-by-theatre, terms of the Col-CI arrangement are necessarily loose. It amounts virtually to a two-day "first refusal" pact. It's understood to be a 15-month deal.

Setup provides that Col will offer all of its product first to Maurice Maurer, operator of the Astor and Victoria for CI. He'll book whatever he agrees is suitable quality for the houses. If Col has a

(Continued on page 17)

Paramount, UPT In Growing Snarl; Booking Differences Key to Situation

The strain in relations between Paramount and United Paramount Theatres that many insiders have long felt inevitable has finally occurred. The picture and the theatre companies, which were one until divorcement, have been in a continuous and increasingly bitter feud for almost a month.

Feud is said to center around the Paramount, N. Y., which is controlled by UPT. It's understood to be a two-way affair, with Par burned at the frequency with which UPT has gone to other distribs for pix for the Broadway flagship and UPT huffy at the terms being asked by Par for some of its product.

Crux is understood to have been hit with "A Place In the Sun," George Stevens' adaptation of "An American Tragedy," with Montgomery Clift, Shelley Winters and Elizabeth Taylor starred. It was originally booked into the Music Hall and when Par pulled it rather than wait until near the end of the year for a playdate, Loew's offered a giant guarantee to get the pic for the Capitol.

UPT refused to meet the figure. Loew's Capitol, which had never

(Continued on page 17)

Depinet Back in N. Y.

Ned E. Depinet, RKO prexy, is back in N. Y. following 10 days on the Coast.

He had been at the four-day conference of the Council of Motion Picture Organizations and spent the balance of his stay at the RKO studios.

See Johnston Returning To MPAA Oct. 1

Washington, Aug. 7.

Economic Stabilization Administrator Eric A. Johnston is definitely set to return to the presidency of the Motion Picture Assn. of America on Oct. 1, according to insiders here. That's the date his leave of absence from MPAA expires.

However, informants are not so certain on how long Johnston intends to remain at the association's helm. They figure he's gained considerable stature in the ESA post and it's long since been reported that Johnston has political aspirations.

Reason for his ESA bowout is that he feels his job has been done and a successor could take over with a minimum of difficulty. That the former U. S. Chamber of Commerce president has handled the ESA reins with good results is acknowledged widely. When Johnston was originally appointed there were numerous skeptics who felt the post was too tough for Johnston, that he probably would lose much political favor because of it.

There's one big consideration, however, in linking Johnston with any possible public office. While he scored as ESA topper, there are some within Republican Party ranks who feel he was too friendly with the present Administration.

To what extent his hand-holding with the Truman Administration will impair his political chances is difficult to determine at this time.

Reveal 'Authentic' Book As Partial Hoax, Putting Kramer on Spot Via Pic

Stanley Kramer has been put on something of a spot this week via disclosure by the American Prison Assn. that last winter's best-seller, "My Six Convicts," is at least partly a hoax. Kramer has a film version well on the way toward production and the pic was announced by Columbia Monday (6) for this season's release.

Kramer, it is understood, will disregard the charges carried in The Prison World, official publication of the American Prison Assn. Producer will go ahead with the pic, but emphasis on its authentic

(Continued on page 17)

National Boxoffice Survey

Cooler Weather Hypos Trade; 'Show Boat' Champ 4th Week in Row; Disney 'Alice, 'Moonlight' Next

Rain in some localities and cooler weather in others are giving film grosses a jab in the arm this stanza. Improved biz is reflected in bigger grosses for the top five pictures now playing in key cities covered by VARIETY. It is a matter of new, stronger fare getting out into full-scale distribution, with exhibitors looking for continued stout trade until the big fall season is launched shortly.

For the fourth consecutive week, "Show Boat" (M-G) is finishing first nationally despite being holdover or extended-run in many spots. Pic shows up in about 15 keys currently, with total gross of better than $380,000.

"Alice in Wonderland" (RKO-Disney), launched only a week ago, is climbing to a strong second position, showings being big to terrific. It has completely overshadowed Bunin's "Alice," which has less than $25,000 to show for four playdates this round. The Disney "Alice" is bettering $280,000 in some 14 key cities.

"Moonlight Bay" (WB) again is third while "That's My Boy" (Par) is soaring to fourth although only launched so far in four key cities covered by VARIETY. "Cyrano" (UA) cops fifth place with some excellent sessions. "Belvedere Rings Bell" (20th), also just getting started out, is sixth while "Tales of Hoffmann" (Indie) is seventh.

"Francis To Races" (U), second last week, is landing eight money with "Convict Lake" (20th) ninth. "Rich, Young, Pretty" (M-G) is rounding out the Big 10 list though only out on a few dates.

"Ace in Hole" (Par), "Frogmen" (20th), "Mask of Avenger" (Col) and "Prince Who Was Thief" (U) are runnersup, in that order.

Besides "My Boy," Disney's "Alice" and "Belvedere," which promise to be heard from additionally, three other new productions loom as potentially high grossers. "Capt. Horatio Hornblower" (WB) lived up to advance expectations on its two initial first-run engagements in Washington, D. C., being smash in both houses.

"Bright Victory" (U) also shapes up big on basis of its strong opening-week showing at N. Y. Victoria. "Little Egypt," also from the Universal tent, is sock on its preem in Chicago. "Warpath" (Par) looks lightweight in L.A. "Cattle Drive" (U), also new, looms okay to fair.

"Little Big Horn" (Lip) is rated big in Denver. "Oliver Twist" (UA), not doing so well in some locations, is terrific on first N. Y. week, with crix praise helping.

"Happy Go Lovely" (RKO) is mild in N. Y. "Peking Express" (Par) continues disappointing.

(Complete Boxoffice Reports on Pages 8-9).

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MPEA Board Indicates Approval Near on Anglo-U.S. Agreement; See Remittance Up By $5,000,000

Motion Picture Export Assn. board yesterday (Tues.) indicated that the proposed new Anglo-American film remittance agreement would be approved. While no formal vote was taken, pending further study of the terms by several member companies, majority of the directors, as well as other industryites, hinted they thought the new deal eminently satisfactory.

Details of the proposed agreement, which emerged after three weeks of conferences in London between a team of American film negotiators and officials of the British government, were presented to the board by Joyce O'Hara, MPEA v. p.

Major point of the agreement is that American companies will receive an additional $5,000,000 for each of the two years, beginning Oct. 1, 1951. It is anticipated that the new deal would bring in a total of $24,500,000 by Oct. 1, 1952. Under the new pact, negotiations may be reopened at the end of the first year by either side.

The present one-year pact which expires Sept. 30, 1951, will net the U. S. companies $19,500,000. There was a basic remittance of $17,000,000. To this was added a $2,500,000 production bonus. Each picture produced in England was allowed 23% of its budget. Also, there was a bonus on the distribution of British product in the U. S. which amounted to about $500,000. A little less than $9,000,000 will have been spent on production in England by U. S. companies by Sept. 30, 1951.

The proposed agreement would allow a production bonus increase of 10½%, bringing the total to 33⅓%. Since U. S. companies have already committed themselves to spend approximately the same amount on production during the year beginning next Oct. 1, the U. S. take would be $3,500,000.

New Income Source

In addition there would be an entirely new source of convertible income through the Eady tax plan which went into effect in Britain last week. U. S. distribs are guaranteed a minimum of $4,000,000 under this plan.

Scheme is based on increased theatre admission taxes imposed in Britain. Based on normal attendance, it will provide an additional $39,200,000. The British government will get a 50% cut and producers—distributors and exhibitors will split the remainder. The American companies share of this split would normally average $3,360,000, according to estimates, but the new agreement would guarantee the U. S. companies $4,000,000.

Because 26 uses for frozen dol-

(Continued on page 15)

Beck Exits RKO

Hollywood, Aug. 7.

Producer John Beck, upon completing his contract, checked off the RKO lot.

He had been working on the studio's "Ballet De Paris" during his six month stay on the lot.

Disney Scoring Easily in 'Alice' Duel With Bunin

Battle of the "Alices" on Broadway, as well as in a number of cities throughout the country, appears to be verging on an easy knockout being scored by Walt Disney over Lou Bunin. Latter's version of "Alice in Wonderland," distributed by Souvaine Selective Pictures, has fared badly at the b.o. and is having runs cut short.

In addition to leaving the Mayfair on Broadway today (Wed.), it is being pulled from two other Brandt operations. They are the Midtown, where the run will wind up next Wednesday (15), and the 72 St. Trans-Lux, where it will close tomorrow (Thurs.) or Friday.

Disney's version of the Lewis Carroll classic, meanwhile, continues smash at the Criterion on Broadway. It hit a terrific $55,000 for its initial week and looks headed for about $44,000 this stanza, with a long run ahead.

Bunin's "Alice" is believed to have done about $17,000 the first week at the Mayfair and about $9,000 the second. Gross was hardhit, aside from number of tickets sold, by the fact that price was 25c for children all day, with most of the trade being confined to afternoons.

Experienced first-run operators figure that the run at the three New York houses might have cost Souvaine as much as $7,000-$8,000 in light of the grosses as against the $15,000 or more that was spent in advertising. It is not unusual

(Continued on page 17)

Defer FCC Hearings On Theatre TV to Nov. 26

Washington, Aug. 7.

Start of FCC hearings on theatre television has been postponed from Sept. 17 to Nov. 26. Deadline for filing statements in connection with the proceedings has also been extended from Aug. 15 to Oct. 26.

While no reason was given by the Commission for the delay it's understood that pressure on lawyers in preparing testimony and exhibits for the short-cut procedure adopted to eliminate oral hearings on the TV allocation plan was responsible. The Commission, it was noted, selected as the new date for theatre TV hearings the deadline day for submitting final pleadings on the allocations.

It's expected the theatre TV hearings will run from two to three weeks. Principal issues in the proceeding are the need for special frequencies to relay programs to the theatres, adequacy of private (common carrier) facilities, and justification for the service in the public interest.

Await McCarthy in Paris Before Naming Successor To Gerald Mayer at MPAA

Paris, Aug. 7.

Permanent successor to the recently-vacated post of continental manager for the Motion Picture Assn. of America is not expected to be named until John G. McCarthy, head of the MPAA's international division, arrives here. Gerald Mayer resigned from the berth last week to rejoin the U. S. State Department, and Eugene Van Dee, his assistant, will handle the job temporarily.

With the windup of the Anglo-American film agreement discussions in London last week, McCarthy is expected to pass through Paris Friday (10) on his way to Spain. Foreign chief will head for Holland Aug. 15 and will also visit Germany. It's not anticipated he'll make an extended Paris stay until a French cabinet is formed.

Mayer joined the MPAA in 1946 as associate manager of the international division and became its managing director the following year. He held the post until 1948, when he went to Paris to supervise MPAA's continental operations. Prior to joining the association he acted as European chief of the Office of Information and Cultural Affairs of the U. S. State Department.

N. Y. to L. A.

Goodman Ace
Lucinda Ballard
Sid Blumenstock
Howard Dietz
Douglas Fairbanks, Jr.
Cary Grant
Victor Jory
Nancy Kelly
Charles Laughton
Robert L. Lippert
Milton R. Rackmil
George Scher
Arthur Schwartz

Legion 'B' for 4 Pix

Four new films from three studios were handed a "B" rating last week by the National Legion of Decency. Pictures are "Casa Manana" (Mono), "A Millionaire for Christy" (20th), "Pickup" (Col) and "Two of a Kind" (Col).

"Manana," "Millionaire" and "Pickup" drew the "B" classification for their "suggestive sequences" while "Two of a Kind" "tends to condone immoral actions."

Popkin Sees Indie Prod. In Spurt Several Mos. Hence, With UA's Rise

Heavy spurt in independent production is likely to take place in four to five months, indie filmmaker Harry M. Popkin declared in N. Y. yesterday (Tues.) He believes by that time United Artists will have proved itself as a basically sound distribution organization and, consequently, banks and other backers will be more inclined to finance production.

Film money is currently continuing tight but despite this some indies have managed to arrange for the required coin. They've worked out deals by a wide assortment of "ingenious" methods, Popkin states.

Popkin is in N. Y. from the Coast to work with the UA ad-pub department on the campaign and preem plans for "The Well," which Clarence Greene and Russell Rouse produced, wrote and directed for him. The combination's next will be "The Thief."

2-Day U Meet to Probe Problems in the Field

Entire canvassing of field problems and an analysis of current marketing conditions generally will be taken up by Universal homeoffice execs, division and district managers at a two-day meeting in N. Y. opening next Monday (13). Charles J. Feldman, domestic sales manager, will conduct the sessions.

Aim is to look into each individual territory with the view of further coordinating sales and localized ad-pub promotion and to iron out any booking difficulties. Meetings were described as in line with U's overall policy of coordinating the activities of all field branches, both domestically and abroad.

Alfred E. Daff, company's global sales chief, is now on a swing of foreign offices, solidifying operations.

Charge TV Breach on Pix Made By Pressburger

Favorite Films Corp. and Nationwide TV Corp. last week were named defendants in a $100,000 damage suit brought in N. Y. Federal Court by Arnold Productions. Action charges that Favorite breached a May, 1947, agreement whereby it was to exploit Arnold's feature pix, "Hangmen Also Die" and "It Happened Tomorrow," on TV.

Instead of devoting its own efforts to promoting sale of the films, Favorite allegedly violated the pact by assigning the pictures to Nationwide and failing to keep proper records in connection with the pictures. It's also charged that Favorite willfully neglected to pay monies due Arnold under the deal.

Arnold also asks that the 1947 pact be cancelled and terminated, all prints be returned and an accounting be made. Originally released by United Artists about eight years ago, "Hangmen" and "Tomorrow" were both produced by the late Arnold Pressburger.

Europe to N. Y.

Anne Anderson
Jacques Bar
Ralph Bellamy
Lowell Bennett
Sarah Churchill
Cathleen Cordell
Rev. Gilbert Hartke
Howard Lindsay
Gerald Mayer
Perlita Neilson
C. C. Philippe
Margaret Phillips
Lily Pons
David Rose
Herman Shumlin
Red Skelton
Dorothy Stickney
Cornelius Vanderbilt, Jr.

Scoff at Mag's Sour Grapes Vs. Pix

Statement in the current issue of Fortune magazine to the effect that exhibitors are "marked for slaughter" as the "only group in absolute competition with television" was generally scoffed at this week by film industry leaders. Asserting that the Fortune story, titled "TV's Time of Trouble," carried no proof for such a blatant statement, the film execs referred to recent surveys by both VARIETY and the Council of Motion Picture Organizations, which revealed that the number of drive-in houses and new theatres being constructed more than compensated for the loss of seating resulting from the shuttering of certain "fringe" theatres. Latter houses, they maintained, would probably have been closed even if there were no video competition.

Fortune piece, a general resume of the trouble confronting TV because of its skyrocketing production costs, freeze on new stations, slump in set sales, etc., said that Hollywood could win "substantial control" of TV if it were "willing to risk its money." Such a move, however, would "require extensive reorganizations and the disappearance of many of the Old Guard," who, according to Fortune, have little desire to risk their personal fortunes "at the peril of being wiped out."

Story described theatre TV as more of a "delaying tactic than a weapon" in the film industry's fight against video because it has "no defense against the home comforts of Phonevision." But, Fortune said, "the making of TV films, on the other hand, is a weapon by which Hollywood can protect itself from TV's depredations."

Fair Practices Group Warns AT&T Vs. 'Substantial' Cable to 'B.O. Video'

Washington, Aug. 7.

Continuing its battle against theatre TV, the Fair Television Practices Committee last week went after American Telephone & Telegraph Co. with a gentle reminder that furnishing coaxial cable facilities in substantial volume for "boxoffice" video might create public interest problems.

In a letter to C. F. Craig, president of AT&T, Jerome W. Marks, chairman of the FTPC, said he understood that "one or more groups interested in boxoffice television has applied, or intends to do so, for a substantial portion of coaxial cable time to transmit telecasts of sports events or theatrical entertainment to theatres in various parts of the country."

While saying he did not wish to interfere in the "business relationships" of the company, Marks reminded Craig "of the deep public interest involved in any of the decisions of the company which might reduce the amount of coaxial cable time available for the transmission of TV programs for the general benefit of TV set owners."

Marks declared that theatre TV sponsors have "heretofore" deprived setowners of important sports programs, "and it is the apparent intent of these groups to contract for the rights to telecast an increasing number of such events for the sole purpose of being able to charge admission to such telecasts in theatres."

The FTPC chairman told Craig there is "some indication" that theatre TV operations may involve "illegal monopoly" but he said he did not challenge the right of

(Continued on page 56)

F&M's TV Application

St. Louis, Aug. 7.

Fanchon & Marco will remodel its shuttered St. Louis, a 3,800-seater in midtown, into a television house, according to TV application made last week to the FCC.

St. Louis has one TV station, KSD-TV, owned and operated by the St. Louis Post-Dispatch. Applications for permits by several other local stations are pending before the FCC.

Production Out In Lippert Switch To Distribution

Future policy of his company, producer-distributor Robert L. Lippert revealed in New York last week, points to an expansion of the firm's distribution arm. In line with this objective Lippert has made several deals which will feed outside product to his own releasing organization, Lippert Pictures, Inc. In addition, he plans to increase his sales personnel.

Lippert is reported dropping completely his own production.

Lippert, who returned to the U. S. Thursday (26) after four weeks in Europe, set joint production programs with film-makers in Italy and France, and also conferred with James Carreras, prez of Exclusive Films, in Britain. He has an arrangement with Exclusive which calls for co-production of nine pictures over the next 15 months.

Stepup in his distribution facilities, Lippert disclosed, is prompted by the theory that with United Artists' absorption of Eagle Lion

(Continued on page 15)

N. Y. to Europe

Charles H. (Bud) Barry
John Bromfield
Bill Brooks
Corinne Calvet
Judy Canova
Dale Carnegie
Jack Carson
Marian Colby
Joseph Cotten
Dixie Dean
Dee Englebach
Bernard Glasser
Larry Hageman
Richard Halliday
Honey Family
Richard Joseph
Alfred Knopf
Pinky Lee
Borden Mace
Mary Martin
Joseph H. McConnell
Henry Michaud
Rosa Mortel
Paul Nathanson
Alfred Santell
Robert C. Schnitzer
Robert Stack
Jack L. Warner
Alec Waugh
Josh White
Earl Wilson
Jadin Wong

L. A. to N. Y.

John Auer
John Bromfield
Corinne Calvet
Judy Canova
Jeff Chandler
Charles Clark
Wendell Corey
George Cukor
Pat Di Cicco
Philip Dorn
Whitney Ellsworth
Jack Emanuel
Anthony Brady Farrell
C. S. Forester
Bernard Glasser
Bert Granet
Jan Grippo
Robert Hill
George Jessel
Walter A. Klinger
Karl Malden
Gloria Marlowe
Tony Martin
Gary Merrill
Bill Orr
Tony Owen
Bert Parks
Harry M. Popkin
Otto Preminger
Donna Reed
Janice Rule
Olga San Juan
Robert Sarnoff
Bigelow Sayre
Lloyd Sloan
Robert Snody
Harry Spears
Robert Stack
Fred Wile
Shirley Yamaguchi

SEE ODLUM EYEING RKO CONTROL

Stockholders Prep for Tiff, Seek To Outvote Hughes on RKO Control

Dispute between Howard Hughes and a dissident Wall St. stockholder group over management of RKO Theatres has finally developed into an out-and-out proxy battle. Downtowners, long-hesitant to get into such a fight with RKO's controlling stockholder, say they are still ready to negotiate, but are starting formal preparations for gathering voting strength "just in case."

Annual stockholders' meeting is set for December. Wall Streeters, led by David J. Greene, are now setting up a committee to gather proxies in preparation for that session. If they can swing more votes than Hughes, they can elect a majority to the board and take management control away from him.

Hughes owns 929,020 shares of stock. Greene himself controls about 300,000 shares and has the support of a number of other large interests on the Street. Whether they can wrest board control from Hughes will depend on how many other shareholders each group can swing to its side.

Committee is expected to hold its first huddle in a few weeks. Members are said to include actual stockholders, plus others who in an advisory or other capacity control blocks of shares.

While the group has been very wary of getting into open battle with Hughes, a rep of Greene said this week: "We wouldn't proceed as we are doing unless we had reason to believe we can collect enough proxies to outvote him."

Fear of Battle

Fear of getting into a frontal battle with the millionaire RKO topper grows out of the vast resources he controls and his well-known determination in a fight. Greene and associates believe he might well go out on the market and buy up shares at inflated prices, if necessary, to acquire enough to beat them.

As a result, the Greene group is continuing what it calls its "discussions" with Hughes' reps. Actually, some weeks ago it presented a case for "adequate" board representation to RKO Theatres

(Continued on page 15)

Mono-UA in Co-op On 'Babe Ruth'-'Robinson' Sale as Reissue Combo

Hollywood, Aug. 7.

Sales manager Morey Goldstein has notified Monogram-Allied Artists exchanges to cooperate with all United Artists branches in setting up reissue combination of AA's "Babe Ruth Story" and "Jackie Robinson Story" now handled by UA.

Unique arrangement is being worked out to take advantage of the public's enthusiasm for the current major league pennant races. Film rentals on all engagements will be split evenly between the two companies, each of which will make up its own contracts.

Decision Near on F & M Suit Against Majors, FWC

Los Angeles, Aug. 7.

Oral arguments in the Fanchon & Marco antitrust suit against six major distributors and Fox-West Coast were completed in Federal Court after seven weeks of trial. An early decision has been promised by Judge Leon Yankwich.

Plaintiff demands first-run product for the Baldwin Hills Theatre and charges conspiracy to control and monopolize first-run exhibition in the L.A. area. If the Baldwin is sustained it will mean drastic changes in the L.A. County distribution system, affecting Pasadena, Glendale and other nearby towns.

Defendants, in addition to Fox-West Coast, are RKO, Paramount, Metro, 20th-Fox, Universal and United Artists.

Col Settles 'India' Suit

Los Angeles, Aug. 7.

Columbia made an out-of-court settlement with Albert S. Rogell and Manning Post of a hassle involving an accounting of receipts from the picture, "Song of India."

Pair produced the film under the Parliament Pictures banner but later dissolved their partnership and turned the case over to Gordon W. Levey as trustee. Latter said the producers' rights were turned over to Columbia, which released the picture, but declined to say how much coin changed hands.

SEC Rule Curbs Offers to Buy Out Hughes' Control

Aside from Howard Hughes' demand that he get a profit on his RKO Theatres shares, a principal item discouraging interest of prospective buyers is a regulation of the Securities & Exchange Commission. Known as Rule X10B5, this requires any would-be purchaser to offer the same deal to all other stockholders as he offers to Hughes.

While a buyer may be willing to pay more than the market price for Hughes' 929,020 shares, since they'd give him control of the circuit, he almost certainly would not want to give the same amount for each of the approximately 3,000,000 other shares outstanding.

The RKO Theatres shares can now be purchased on the New York Stock Exchange for about $3.50. RKO picture company stock is selling at about the same price. Hughes bought them prior to divorcement of the two firms at a combined price of about $9 a share.

Reps of the millionaire oil drill king, and pic producer are known to have suggested to negotiators for Louis R. Lurie recently that Hughes wants a profit of $3 on the combined shares. Lurie, wealthy San Francisco realty operator, who has been anxious to buy the company, is said to have laughed at the proposal.

Lurie has offered $3.50 per share for the theatre stock. It is believed likely he'd go up somewhat

(Continued on page 17)

20th's Non-Competing Nabe Policy Bows in Det.

Detroit, Aug. 7.

Twentieth-Fox's plan for exhibiting pictures in nearly 200 nabe houses on a non-competing basis went into effect Sunday (5). Joseph J. Lee, district 20th manager, explained that a survey showed as many as 40 subsequent-run theatres have been playing the same pictures at the same time much to the displeasure of the movie-going public.

First films to be released under the plan will be "Half Angel" and "Sword of Monte Cristo" to one group of nabes, and "House Telegraph Hill" and "As Young As Feel" to another. In midweek, the two groups will exchange product. Next week the pairings will be "On Riviera"-"Lucky Nick Cain" and "Take Care My Girl"-"Guy Who Came Back."

Other exhibs are watching the experiment with interest. If it is successful they may join the plan.

Owen Back to Work

Hugh Owen, Paramount's eastern and southern division manager, is expected back at the N. Y. homeoffice on Monday (13).

He's been ill at home the past two months.

ATLAS STOCK BUY CUES NEW SETUP

Disclosure by Atlas Corp., headed by Floyd B. Odlum, that it has acquired 76,500 shares of RKO Pictures common, has resulted in speculation that Odlum is again thinking of taking over the film outfit.

The stock buy finds Atlas still a small minority holder, compared with Howard Hughes' ownership of 929,020 shares, but the big investment trust may well continue such acquisitions until it has reached the point of threatening Hughes' control.

When that time comes, it's believed Hughes would be more inclined to sell his holdings back to Atlas, the original owner. The 929,020 shares were purchased by Hughes from Odlum in 1948 at close to $9 per share. That was for the old parent corporation. Market value has been running about $7, on the basis of about $3.50 per share each of the two new RKO outfits, the production-distrib firm and the theatre affiliate.

Short time ago an Odlum rep was on the Coast and there were rumors he had huddled with Hughes' associates. Whether they actually talked a deal was not disclosed. In any event, the indications continue that Odlum is interested in re-acquiring control, either by buying up shares on the open market or via a direct transaction with Hughes.

Odlum's Option

Even when the sale was consummated in '48, Odlum indicated he might want to buy back at a later date. Part of the deal then gave Odlum an option to re-purchase the shares by way of matching the price offered by any third party.

This right of first-refusal has since been questioned by Hughes. He contends that other parties have made offers to buy the stock and Odlum declined to meet the price. The Odlum position is that the offers were not sufficiently firm to

(Continued on page 63)

Appeal U. S. Rule Pix 'Unessential'

An appeal by the Council of Motion Picture Organizations from the action of the Department of Commerce removing the picture industry from the "list of essential activities" has been submitted to the Secretary of Commerce by Robert W. Coyne, general counsel.

On Aug. 1, 1950, the Department issued a statement named "Tentative List of Essential Activities," which included the production, distribution, and exhibition of pictures. But a statement on April 8, 1951, excluded the film industry from that category. It is from this latter action that COMPO appeals.

The appeal asked that a hearing be granted the industry. Review of the industry's wartime contributions was also included.

Kids Poll Pix 1st

Minneapolis, Aug. 7.

Downtown first - run "A" house, the Gopher, polled its children-under-12 patrons to determine if their first love now is TV or theatre pix.

Poll revealed that 98% of the youngsters for whom TV is available in their own or neighbors' homes prefer "to go to the movies." "It's the movies for us if we have the price," the kiddies told inquiring ushers.

Most of the small fry made clear the only TV film fare for which they care are the westerns, but they also enjoy "most" of the children's TV shows. However, screen comedies (particularly those of Bob Hope, Martin & Lewis and Abbott & Costello) are their favorites by a very considerable margin, the poll brought out.

Krim & Co. Have Plenty of Problems, But Feel UA Now 'Over the Hump'

Arthur B. Krim, Robert S. Benjamin and Matty Fox, the ruling triumvirate in United Artists, are certain now that they have the company "over the hump." While admitting that they still have plenty of problems to solve, they are confident that they have UA on the road to at least sufficient success to assure their getting their 50% stock interest in it.

Company has been well in the black in domestic operations for more than a month. And, according to the Krim group, there is now enough product running through the pipeline of distribution to assure continued profitable operations until the end of the year.

By that time they hope to be able to switch policy from mass release of all types of product to distribution of a smaller, selected group of pix. To that end, Krim is in Hollywood now, engaged in some highly important and interesting negotiations. If they prove successful, a good part of the company's future product problem will be solved.

Brightest aspect to the Krim syndicate of the present negotiations is that a top New York bank has agreed to finance the producer involved if a deal can be made. Banks up to now have taken a strictly hands-off attitude toward loans or pix for UA release.

Banks heretofore have not been convinced that Krim and his associates—who on Aug. 19 will have had control of the company for six months—had brought UA to the point where they could be sure it would still be in existence 24 months hence. Initial indication that an important bank now has such confidence in the company is,

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Dozier Exits Goldwyn

Hollywood, Aug. 7.

William Dozier, signed by Samuel Goldwyn March 20 as the producer's assistant and story editor, effective April 2, checked off the Goldwyn lot over the weekend. Pact was on a week-to-week basis.

Prior to Goldwyn stint, Dozier was under contract to Columbia as a producer.

Skouras Denies Frisco Wedge Vs. Goldwyn Product

Hollywood, Aug. 7.

Spyros Skouras, in a deposition in Sam Goldwyn's antitrust suit, categorically denied that either 20th-Fox, of which he is prez, or National Theatres, 20th's theatre subsidiary, had ever entered into any agreements with a competitor to remove a free and open market for Goldwyn in the Frisco area so latter couldn't get a fair price for his product.

Taking of Skouras deposition, expected to take several days, was completed in one day. Most of the testimony sought by Goldwyn attorneys had already been provided by Charles Skouras in an earlier deposition.

Under questioning by Joseph L. Alioto, attorney for Goldwyn in Frisco, Skouras asserted nobody would take a chance to discuss such a subject as picture allotments. This was in direct answer to a question whether, after the split between National Theatres and Michael A. Naify, and again after severance of the United Artists Theatres and National Theatres joint operations deal, there had been any discussions about allocation of product.

Also established by Skouras was that after the dissolution of UAT and NT by the consent decree, UAT prexy, had become a very active competitor to NT. Skouras maintained there had never been any discussion on a split of product on the Coast with Naify; no discussion of clearances and no discussion on allocation. He also brought out that Naify has been an

(Continued on page 17)

Mulvey Quizzed in N. Y. On Goldwyn Det. Suit

James A. Mulvey, Goldwyn Productions prexy, who returned to N. Y. from Anglo-U. S. conferences in London last Friday (3), is again facing a barrage of questions by attorneys for Detroit theatre interests, against which Goldwyn, a number of other indies and the Society of Independent Motion Picture Producers filed an $8,500,000 restraint-of-trade suit several years ago.

Resumption of deposition-taking started Monday (6) in the Paramount board room in N. Y. Questioning will probably take all week.

Efforts to prove that Samuel Goldwyn was getting fair terms for his product in Detroit were apparent by the line of questions tossed at Mulvey in depositions taken here last June.

Attorneys for the defendants were Rockwell T. Gust, for United Detroit Theatres; William Henry Gallagher, for Cooperative Theatres of Michigan; James E. Haggerty, for UDT topper Earl Hudson, and David Newman, for Co-op chief James F. Sharkey. Plaintiffs were represented by Stewart Kerr and James Dresbach of their Detroit counsel.

Basis of the suit is that UDT and Co-op, by agreements between them, did not permit operation of free competitive selling.

Lucas Estate Sells Theatre Interests In 12 Ga. Cities to UPT

Atlanta, Aug. 7.

The Arthur Lucas estate Friday (3) sold its interest in five theatre companies which operate houses in 12 Georgia cities to United Paramount Theatres, which recently merged with American Broadcasting Co. The Lucas sale involved theatres in Augusta, Macon, Columbus, Athens, Brunswick, Elberton, Buford, Gainesville, Waycross, Barnesville, St. Simons and Moultrie.

Transfer of the Lucas interests—comprising approximately one-fourth of the stock—was completed in New York. Although no figure was disclosed, it is believed that the deal involved a figure around $1,500,000. Frederick G. Storey, vicepresident of Georgia Theatre Co., and one of the trustees of the estate, conducted the negotiations for the sellers. Mrs. Arthur Lucas and the First National Bank of Atlanta are the other trustees. The five companies involved are the Georgia Theatre Co., Savannah Theatres Co., Augusta Amus., Inc., Publix-Lucas Theatres, Inc., and United Theatre Enterprises.

The late Arthur Lucas shared an interest in a number of Georgia theatres with UPT and William K Jenkins. This three-way partnership was ordered dissolved by the Government in its consent decree forbidding producing companies

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'Economy' Cues F-WC Exit From 2 Col Groups

Hollywood, Aug. 7.

"Economy" is blamed for Fox-West Coast's resignation from the Southern California and California Theatre Owners Assns. Because of the large number of theatres it operates, F-WC was faced with heavy dues in the two organiations, figured at 10c per seat.

This, along with expenses attached to being an active member, reportedly costs circuit upwards of $50,000 annually.

Meet Me After the Show
(MUSICAL-COLOR)

Topflight Betty Grable musical with excellent boxoffice chances.

Hollywood, Aug. 3.

Twentieth-Fox release of George Jessel production. Stars Betty Grable, Macdonald Carey; features Rory Calhoun, Eddie Albert, Fred Clark, Lois Andrews, Irene Ryan, Steve Condos, Jerry Brandow. Directed by Richard Sale. Written by Mary Loos and Richard Sale; suggested by a story by Erna Lazarus and W. Scott Darling; camera (Technicolor), Arthur E. Arling; dances, Jack Cole; songs, Jule Styne, Leo Robin; musical direction, Lionel Newman; editor, J. Watson Webb, Jr. Tradeshown Aug. 1, '51. Running time, 86 MINS.

Delilah	Betty Grable
Jeff	Macdonald Carey
David Hemingway	Rory Calhoun
Christopher Leeds	Eddie Albert
Tim	Fred Clark
Gloria Carstairs	Lois Andrews
Tillie	Irene Ryan
Specialty Dancers	Steve Condos and Jerry Brandow
Joe	Arthur Walge
Charlie	Edwin Max
Barney	Robert Nash
Airline Clerk	Don Kohler
Dr. Wheaton	Rodney Bell
Judge	Harry Antrim
Wardrobe Mistress	Lovyss Bradley
Hairdresser	Jewel Rose
Secretary	Carol Savage
Orchestra Leader	Michael Darrin
George	Joe Haworth
Turnkey	Perc Launders

A Technicolored, light, bright musical such as this Betty Grable offering should be a good tonic for a flagging boxoffice. Its grossing possibilities are promising.

George Jessel has endowed it with five strong production numbers and six tunes to make it topnotch escapist musical entertainment that will please the song-and-dance fan. There's a delightfully bawdy air about some of the numbers and in the playing and direction to sharpen the chuckles.

Richard Sale's direction of his own script, written with Mary Loos and suggested by an Erna Lazarus-W. Scott Darling story, whips it along without a slow movement. The dialog crackles with a smart, racy flavor that scores as adult comedy, and the story framework, a backstage affair, is excellent in holding together the tunes and dances.

Yarn concerns a star-producer, husband-wife team that breaks up after seven years of marriage because the missus suspects that hubby is chasing other gals. As the supposedly wronged wife, Miss Grable feigns amnesia and goes back to the cheap Miami nightclub where hubby Macdonald Carey had first discovered her. Carey and Eddie Albert, longtime suitor of Miss Grable, pursue her, and plenty of comedy touches are poured on for laughs as they try to protect her from a sea-loving nature boy, neatly portrayed by Rory Calhoun, and bring back her memory. After Miss Grable proves she can be a star on her own, she and Carey get together again for a happy windup.

Title tune kicks off the musical portions, with Miss Grable singing and dancing it with Steve Condos and Jerry Brandow. She does a similar stint on "Bettin' On a Man," also effectively. The real bright sequences in the song-and-dance department, however, are "It's a Hot Night in Alaska," flippantly sold in a honky-tonk style, and "No Talent Joe," with plenty of s.a. added to the rowdy delivery. Big finale piece is "I Feel Like Dancing," which comes over beautifully after it gets by the overlong back-alley opening portion. Tunes are all by Jule Styne and Leo Robin, and are good, although not particularly outstanding.

Firstrate support is supplied right down the line by the long cast. Calhoun and Albert, as the principal featured players, bolster the entertaining deliveries of Miss Grable and Carey. Fred Clark scores as Carey's attorney, and Lois Andrews, as the gal who caused all the trouble, clicks strongly. Irene Ryan does well by her flittery maid role.

Miss Grable gets topflight dance assists from the uncredited terping of Jack Cole, who staged the hoofing, and Gwen Verdon. Musical direction of Lionel Newman registers well, with the exception of the finale number, in which the score is noisily jumbled.

Of particular note is the art direction and set dressings, which make lush use of the film's hues to treat the eyes. Travilla's costuming of the femmes also is tasteful. Arthur E. Arling contributed the fine lensing, and smooth editing was furnished by J. Watson Webb, Jr. *Brog.*

Rep's Foster Biopic

Hollywood, Aug. 7.

Stephen Foster, composer of nostalgic southern melodies, is to be biographed on the screen again, this time in "Song of Youth" at Republic, with Allan Dwan doubling as producer and director.

Don Ameche starred in a Foster biopic for 20th-Fox some years ago.

Pool of London

"Pool of London," British-made drama of the London waterfront, which preems at the Holiday Theatre, N. Y., today (Wed.), was reviewed in Britain by VARIETY in the issue of Feb. 28, 1951. *Myro.* described the Michael Balcon production as an entry with a "solid core of thrills, but takes a long time in coming to the point." None of the cast, with the possible exception of Bonar Colleano, is known to American audiences.

Yarn is spun within 48 hours when a freighter is moored to a London dock. "Plot goes off at various tangents," *Myro.* wrote, "before finally converging on the basic dramatic theme of a manhunt following a holdup, murder and a jewel robbery." Reviewer noted that Basil Dearden's direction is "not helped by the script, but takes advantage of natural dock and city settings." U-I is distributing in the U. S.

Darling, How Could You

Moderately successful takeoff on the old James M. Barrie play, "Alice-Sit-By-The-Fire" with okay marquee names.

Hollywood, Aug. 6.

Paramount release of Harry Tugend production. Stars Joan Fontaine, John Lund, Mona Freeman, Peter Hanson; features David Stollery, Virginia Farmer, Angela Clarke. Directed by Mitchell Leisen. Screenplay, Dodie Smith, Lesser Samuels; from play, "Alice-Sit-By-The-Fire," by James M. Barrie; camera, Daniel L. Fapp; editor, Alma Macrorie; Eda Warren; score, Frederick Hollander. Tradeshown Aug. 2, '51. Running time, 95 MINS.

Alice Grey	Joan Fontaine
Dr. Robert Grey	John Lund
Amy	Mona Freeman
Dr. Steve Clark	Peter Hanson
Cosmo	David Stollery
Fanny	Virginia Farmer
Nurse	Angela Clarke
Aubrey Quayne	Lowell Gilmore
Mr. Rossiter	Robert Barrat
Mrs. Rossiter	Gertrude Michael
Sylvia	Mary Murphy
Simma	Frank Elliott
Rosie	Billie Bird
Theatre Manager	Willard Waterman

Paramount has been only moderately successful in putting the James M. Barrie play, "Alice-Sit-By-The-Fire," on film. It has its humorous moments but overall effect doesn't hit enough of an entertainment level to rate it for more than just fair boxoffice. It will be better liked by the femmes than males.

Picture is overlong and talky, and the premise of the Barrie play is quite dated in contrast to the more modern approach to morals. As a costumer, however, it does have its funny situations and occasionally bright dialog.

Joan Fontaine and John Lund play the returning parents of the Barrie piece, back from a five-year stay at the Panama Canal digging to become newly acquainted with their three offspring, teen-aged Mona Freeman, adolescent David Stollery and baby. Latter is explained as having been born during the Panama Canal stay and brought east by her grandparent.

It is Miss Freeman, as the involved Amy of the play, who adds the most to the fun. Impressed by a "wicked" play she has seen dealing with straying mothers, she mistakes her own mother's friendly intentions to Peter Hanson, young doctor, as indiscreet and aims to save her from the "rake." Some charm is involved in solving this major situation, as there is in reacquainting parents and children after the long absence but, despite the better moments, overall impact is only mild and the length of the footage is forced beyond story worth.

Performances do much to help. Miss Fontaine is able as the flirtatious mother, and Lund is good as the father who understands his strange offspring. As noted, though, it is Miss Freeman who makes the best impression, mostly because her role is more broadly treated under Mitchell Leisen's direction. Hanson's befuddled doctor bit is excellent, and young Stollery's chore as the son has some good lines, even though the script sets up repetitious situations. Virginia Farmer as the governess, and Angela Clarke, as the baby's nurse, do well. There is a hokey takeoff on an old-style play by Lowell Gilmore, Robert Barrat and Gertrude Michael. Billie Bird also makes a single bit register.

Dodie Smith and Lesser Samuels did the script adaptation of the Barrie play and considering the dated premise, did achieve a moderate amount of fun, even though results are inclined to be talky. Harry Tugend's production has good period values in keeping with the plot's era. In line with this, Daniel L. Fapp's lensing, settings and other physical values have the stiff, starched look of the late Victorian days. Footage is overlong at 95 minutes. *Brog.*

Rhubarb
(SONG)

Okay satire on cat who inherits baseball club, with Ray Milland for marquees. Average b.o.

Hollywood, Aug. 2.

Paramount release of William Perlberg-George Seaton production. Stars Ray Milland; Jan Sterling; features Gene Lockhart, William Frawley, Elsie Holmes, Taylor Holmes. Directed by Arthur Lubin. Screenplay, Dorothy Reid, Francis Cockrell; based on novel by H. Allen Smith; camera, Lionel Lindon; editor, Alma Macrorie; music score, Van Cleave; song, Jay Livingston, Ray Evans. Tradeshown July 27, '51. Running time, 94 MINS.

Eric Yeager	Ray Milland
Polly Sickles	Jan Sterling
Thaddeus J. Banner	Gene Lockhart
Len Sickles	William Frawley
Myra Banner	Elsie Holmes
P. Duncan Munk	Taylor Holmes
Orlando Dill	Willard Waterman
Dud Logan	Henry Slate
Oggie Meadows	James J. Griffith
Doom	Jim Hayward
Pheeny	Donald MacBride
Mr. Fisher	Hal K. Dawson

H. Allen Smith's humorous satire of a cat that inherits a major league ball club, along with $30,000,000, transfers to the screen in a fairly satisfactory manner. The 94 minutes running time stretches the material rather thin, but there are sufficient laughs to fulfill comedy demands. Payoff should be about average in most situations, helped by Ray Milland for the marquees.

Both the script and Arthur Lubin's direction work hard to pad out the running time, resorting to slapstick when the other humor wears too thin to sustain chuckles. As their initialer for Paramount, production team of William Perlberg and George Seaton shape in picture in a generally okay manner, though permitting it to run too long. Further editorial tightening would help eliminate some slow spots.

Rhubarb, the feline hero of the yarn, is no prissy tabby. He's a brawling, mauling alley tom at his best when stealing golf balls, a trick that first attracts eccentric millionaire Gene Lockhart, and makes life miserable for his host and keepers when taken into a new home. Comedy flavor would have been better had writers and director sustained this toughness throughout instead of letting it lapse when Rhubarb takes on the role of lucky mascot for the Brooklyn ball club.

Milland, ball club press agent, has the unhappy chore of being the cat's keeper when Lockhart dies and makes the feline his principal heir. This also makes his girl, Jan Sterling, unhappy, as she is allergic to Rhubarb. Allergy is used as a gimmick to save Rhubarb, serving to identify him when Lockhart's daughter, Elsie Holmes, sues for the estate on the grounds that the real Rhubarb is dead.

Gags and situations are well worked over in the Dorothy Reid-Francis Cockrell screenplay. Events take on a very broad turn when Rhubarb is kidnapped by gamblers so the Brooklyn club will lose, but the cat escapes in time to make it to the park and win the series for his club. Some fun is developed in the delaying action staged to hold up the games until Rhubarb can be found, and best is the well-staged artificial rain-making that floods the field while leaving the rest of New York dry.

Human members of the cast are generally good. Milland has a pip of a drunk scene, resulting from his separation from Miss Sterling, and she fills the demands of her role acceptably. William Frawley, club manager, Miss Holmes, Taylor Holmes, Henry Slate, James J. Griffith, Jim Hayward and Lockhart, with his brief stint, are others involved in the comedy.

Lionel Lindon does an expert job of lensing, and the special photographic effects by Gordon Jennings are skillful. The Van Cleave music score, and the tune, "It's a Privilege to Live in Brooklyn," by Jay Livingston and Ray Evans, live up to humorous demands. *Brog.*

Crosswinds
(COLOR)

Fairly good adventure feature, okay for general action playdates. Medium b.o.

Hollywood, Aug. 3.

Paramount release of William H. Pine-William C. Thomas production. Stars John Payne, Rhonda Fleming, Forrest Tucker; features Alan Mowbray, John Abbott, Robert Lowery, Frank Kumagai. Directed and written by Lewis R. Foster; adapted by Thomson Burtis from his novel, "New Guinea Gold"; camera (Technicolor), Loyal Griggs; editor, Howard Smith; music score, Lucien Cailliet; song, Jay Livingston, Ray Evans. Tradeshown Aug. 1, '51. Running time, 93 MINS.

Steve Singleton	John Payne
Katherine Shelley	Rhonda Fleming
Jumbo Johnson	Forrest Tucker
Nick Brandon	Robert Lowery
Sir Cecil Daubrey	Alan Mowbray
Sykes	John Abbott
Bumidai	Frank Kumagai

A New Guinea background furnishes the setting for this yarn of gold, greed, love and adventure. It adds up to a fairly good action entry for the general run situation and medium boxoffice should result. Sales values include the Technicolor lensing and such names as John Payne and Forrest Tucker for the action field.

Overall entertainment worth would have hit a stronger level had director-scripter Lewis R. Foster made his characters less complicated, used less footage to tell the story and picked up the pace earlier. Pictorially, the production by William H. Pine and William C. Thomas treats the eyes with lush color in sea-and jungle-scapes and benefits from its Florida-location lensing. Underwater scenes were lensed at Weekiwachee Springs in Florida. Incongruous is the jungle hike during which principals encounter such unlikely New Guinea creatures as a black panther and an anaconda, plus alligators substituting for crocodiles.

Payne is an adventuring master of a sleek schooner plying the Pacific islands. Tucker and Robert Lowery covet the boat as it gets in with their plans to rob a rich gold shipment by having the shipment plane crash in shallow, inland waters. A frame gains them possession of the schooner, the plane is crashed, but aboard it is Rhonda Fleming, war widow who has been drowning her bitter memories in drink and a jungle existence. Payne, accompanied by two rascals, Alan Mowbray and John Abbott, set out to recover the gold and rescue Miss Fleming.

Trek runs the gamut of standard pulp fiction adventuring. Group battles irate native Fuzzy-Wuzzles, the elements and the flora and fauna of the New Guinea locale before arriving at the plane crash site, then have to trick Tucker and run through another native siege before the return to civilization is accomplished and the two lovers are able to make the finale clinch. It is not believable but has enough chimerical value to rate in the market at which it is aimed.

Trouping is up to the demands made by Foster's script and direction, neither of which is exacting. Payne is a muscular hero and Tucker a likeable heavy. Miss Fleming takes to Technicolor as the heroine, and the Mowbray-Abbott teaming makes for amusing rascality. Lowery, as the crooked plane pilot, is seen only briefly. Frank Kumagai adds welcome chuckles as Payne's native handyman. There are several excellent, but uncredited, performances among the remainder of the cast.

Script was adapted by Thomson Burtis from his novel, "New Guinea Gold," and gets good color lensing from Loyal Griggs. Music score by Lucien Cailliet is good and there is one tune used for a story point. It is the title number cleffed by Jay Livingston and Ray Evans. *Brog.*

Women Without Names

"Women Without Names," French import tradeshown in New York last week, was reviewed in VARIETY in the issue of July 12, 1950. *Mosk.* wrote: "After the brilliant 'Somewhere in Europe,' this is below par for the second in Geza Radvanyi's proposed trilogy of the dispossessed peoples." Critic added that Radvanyi's direction was "erratic."

Story treats with unwanted women housed in a camp near Trieste after the war. "Film has some excellent moments," the reviewer opined, "but on the whole its message is watered down." He added that with Simone Simon and Francoise Rosay in the cast, "it may do for U. S. arty spots." Lopert Films is distributing the pic, which opened at the World Theatre, N. Y., Mon. (6).

Thunder On the Hill

Drama of wrongfully convicted murderess saved by a nun. Some distaff interest but just fair b.o.

Hollywood, Aug. 3.

Universal release of Michel Kraike production. Stars Claudette Colbert, Ann Blyth; features Robert Douglas, Anne Crawford, Philip Friend, Gladys Cooper, Michael Pate, John Abbott, Connie Gilchrist, Gavin Muir, Phyllis Stanley. Directed by Douglas Sirk. Screenplay, Oscar Saul and Andrew Solt; from play, "Bonaventure," by Charlotte Hastings; camera, William Daniels; editor, Ted J. Kent; music, Hans J. Salter. Previewed July 31, '51. Running time, 84 MINS.

Sister Mary	Claudette Colbert
Valerie Carns	Ann Blyth
Dr. Jeffreys	Robert Douglas
Isabel Jeffreys	Anne Crawford
Sidney Kingham	Philip Friend
Mother Superior	Gladys Cooper
Willie	Michael Pate
Abel Harmer	John Abbott
Sister Josephine	Connie Gilchrist
Mellins	Gavin Muir
Nurse Phillips	Phyllis Stanley
Pierce	Norma Varden
Nurse Colby	Valerie Cardew
Mrs. Smithson	Queenie Leonard
Mr. Smithson	Patrick O'Moore

Transference of the British play, "Bonaventure," to the screen under the title of "Thunder On the Hill" comes off rather mildly. Its boxoffice prospects are in the same category. Distaffers may find it fairly entertaining, even though it runs an obvious, talky course that betrays its stage origin, but it does not offer much for the general audience. Some pull will come from marqueeing of Claudette Colbert and Ann Blyth in regular situations.

The Charlotte Hastings play deals with a nun at an English convent who is instrumental in saving a convicted girl from hanging for a murder she did not commit. As the nun, Miss Colbert meets the supposed murderess, Miss Blyth, when the latter and her guards take refuge at the convent during a flood. Convinced of the girl's innocence, the nun, through various maneuvers, is able to clear her and fasten the crime on Robert Douglas, a doctor who poisoned Miss Blyth's brother because of jealousy over the latter's attentions to his wife, Anne Crawford.

Both the screenplay and Douglas Sirk's obvious direction tip off the conclusion early so there is no element of surprise in what transpires. Sirk also mishandles some of the players, notably Miss Blyth, who is made to overplay her character. Miss Colbert's long experience enables her to temper her characterization nicely so that it comes over better. Most of the action plays off against the novel setting of a flood-bound convent that has become the temporary refuge of assorted British villagers, and William Daniels' busy camera does an expert job of getting some movement into the limited bounds.

Douglas' heavy role is patly projected. English actress Anne Crawford makes an interesting Hollywood debut as his straying wife. Gladys Cooper, stern Mother Superior; Michael Pate, halfwit handyman in the convent; Connie Gilchrist, a nun who adds a little light touch to the drama; Philip Friend, John Abbott and Gavin Muir are among those who are generally capable in support.

The Michel Kraike production, from the script by Oscar Saul and Andrew Solt, has been held to 84 minutes but still is not rapidly paced. Technical credits perform their respective functions acceptably. *Brog.*

The Strip
(SONGS)

Fair whodunit with musical background, Mickey Rooney, Sally Forrest. Mild b.o.

Hollywood, Aug. 3.

Metro release of Joe Pasternak production. Stars Mickey Rooney, Sally Forrest; features William Demarest, James Craig, Kay Brown, Louis Armstrong, Jack Teagarden, Earl "Fatha" Hines, Barney Bigard; guest stars, Vic Damone, Monica Lewis. Directed by Leslie Kardos. Written by Allen Rivkin; camera, Robert Surtees; editor, Albert Akst; dances, Nick Castle; musical direction, Georgie Stoll. Tradeshown July 30, '51. Running time, 84 MINS.

Stanley Maxton	Mickey Rooney
Jane Tafford	Sally Forrest
Fluff	William Demarest
Delwyn "Sonny" Johnson	James Craig
Edna	Kay Brown
Band	Louis Armstrong
Artie	Tommy Rettig
Lt. Detective Bonnabel	Tom Powers
Behr	Jonathan Cott
Boynton	Tommy Farrell
Paulette Ardrey	Myrna Dell
Frieda	Jacqueline Fontaine and Vic Damone, Monica Lewis.

The gaudy glamor of Hollywood's Sunset Strip furnishes the title and background for the run-off of this musical-melodrama. The results make for just fair entertainment. Boxoffice prospects appear mild, although some smaller situations may help returns with exploitation. Title won't mean much in the hinterlands.

Film falls in the class of Metro's smaller-budgeted productions, although helmed by Joe Pasternak, usually associated with more costly, color musicals. However, framing is adequate for story values and the jazz addict will find much that satisfies in the Dixieland beat supplied by Louis Armstrong, Jack Teagarden, Earl "Fatha" Hines and Barney Bigard.

The Allen Rivkin original script divides itself between plot's whodunit phases and the musical portions, which breaks down some of the interest. Flashback method of telling also tends to dull interest and lessen suspense. Characters are not very credible, nor does Leslie Kardos' direction aid in that department.

Mickey Rooney, as a guy who loves to play the drums, comes to Hollywood after his Army discharge, but instead of taking up a musical career he gets in with James Craig, a bigtime bookie. Rooney is doing well at the dubious trade until he meets Sally Forrest, hoofer-cigaret girl in a Dixieland night spot run by William Demarest. He makes the mistake of introducing her to Craig to help further her screen ambitions, since the bookie has studio access, and

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'WHAT'S A GOOD PIC?' QUANDARY

See N. Y. Org's Boxoffice Campaign As Possible 'Pilot' for Other Cities

First report to members of the Organization of the Motion Picture Industry of the City of New York reveals what the organization's execs see as a "pilot campaign" for other cities in establishing better public relations and better boxoffice in connection with the industry's "Movietime, U. S. A." promotion. Emphasis in the low-cost N. Y. campaign was in hitting "special-interest" groups, such as teenagers, housewives, and book-readers.

The report, prepared by Lynn Farnol, special representative, was authorized by Fred Schwartz, chairman, at a board meeting of the organization last Wednesday (1). It was described as "an informal summary of the general objectives of our work and a tabulation of some of the specific things accomplished." It covers a period of almost three months.

"There is no overall magic about this campaign," said Farnol. "It is simply what we believe to be an intelligent and practical approach to the problem of increasing friends and boxoffice receipts.

"We have emphasized the importance of the theatre on the local community level and the fact that Hollywood is producing many excellent pictures."

Although the campaign was originally set for three months, it has now been extended through September. Indications are that it may be extended indefinitely.

No details have yet been worked out for the organization to weld its

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Regal Dickers Video Sale Of Roach's 'Our Gang' As Rights Question Flares

Hollywood, Aug. 7.

Regal Television prexy Moe Kerman, disclosed as owner of video rights to 101 "Our Gang" pix after triangular verbal battle among Kerman, Hal Roach and Monogram, is dickering with indie distrib Moe Auerbach, who wants to buy the tele rights.

Roach said that Monogram publicity release stating he had sold the tele rights to a N. Y. syndicate, headed by David Stillman, misquoted him. He had sold his 50% interest in the series, he added, but subject to Kerman's contract. Latter bought teevee theatrical reissue rights from Roach three years ago on a 15-year lease basis.

Kerman has the power to sell or distribute to video. Roach's interest is only on a profit-sharing basis. Roach stated he had sold his interests for less than the $300,000 figure quoted by Monogram, which had bought reissue rights from Auerbach who, in turn, had purchased them from Kerman.

There's still some dispute as to when the series will be released, Roach claiming they were sold on a "when available" basis, with Kerman countering he has a letter of availability. Roach said he had received a "substantial" advance, against profits, for selling his interest to the Stillman group because he wanted money for video production, mulling a series along the lines of "Gang."

Just where Mono fits into the picture is anybody's guess. Despite the studio blurb about Roach, veepee Harold Mirisch contends Monogram isn't interested in television distribution as yet.

RKO Flacks Accept Staggered Layoffs

Hollywood, Aug. 7.

RKO flacks voted to two-week layoffs without pay rather than risk a reduction of the staff.

Seventeen members agreed to the proposition, with the approval of Gerald Gottlieb, business agent for the Publicists Guild. Layoffs will be staggered so that the work will not be seriously affected.

Shorts on Craft Arts

Series of 20 featurettes on sculptors and the craft arts will be turned out primarily for theatrical release by producer Thomas Craven, Jr.

All the films are designed to run between 20 and 25 minutes. "Uncommon Clay," the initialer in the series, is already completed. Second, as yet untitled, will deal with the works of sculptors Ivan Mestrovich and Malvina Hoffman, while subsequent shorts will stress the American craft arts.

Each pic will be budgeted at between $10,000-$15,000, according to Craven. He is not to be confused with author-critic Thomas Craven, to whom he is not related.

Par in Ad Switch From Co-ops to Mags for 'Sun'

Longtime dispute among industry advertising and distribution men over national vs. co-op advertising came to the fore again this week with disclosure by Paramount of a significant reversal in policy. After five years of steadily veering from national mags toward concentration on local exhib-placed copy, Par was revealed to be sinking $190,000 in national and fan mags on "Place In the Sun."

That's the heaviest mag expenditure by the company since 1946. Closest approach was on "The Heiress" two years ago, when $90,000 went into fans and nationals. Most telling point in the switch in emphasis is that the sum is far beyond what went into "Samson and Delilah" nationally, although more was spent in co-op on the Cecil B. De Mille spectacle.

Expenditure does not mark a permanent change in policy, pubad chief Jerry Pickman said in New York Monday (6). It was felt only that this particular picture merited such establishment on a national basis, he explained.

Fan mags are getting $40,000 in unprecedented full coverage with double-trucks in color. Copy breaks in October issues, out in September. List of 17 nationals is getting $150,000 in full-page black-and-white. These break between the

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Faces 2d Rap for Illegal Distrib of 16m Pictures

Los Angeles, Aug. 7.

Previously convicted of criminal copyright infringements, 16m distributor Eugene A. Balcom came before Federal Judge James M. Carter last week on a similar charge. He pleaded nolo contendere to counts which accused him of illegally renting Paramount's "Connecticut Yankee" and Disney's "Cinderella" for screenings at the Kaiser Steel Co.

Balcom's plea is equivalent to placing him at the mercy of the court. A criminal information charged the distrib with renting "Cinderella" last December for $22.50 and "Yankee" for $17.50. Only a month earlier he was fined $100 by Federal Judge Peirson M. Hall for wrongfully renting a print of Metro's "Harvey Girls" during March, 1950.

Schary Heads Drive

Hollywood, Aug. 7.

Dore Schary will repeat as chairman of the 1952 drive of the Permanent Charities Committee of the Motion Picture Industry.

Goal is $1,350,000, with funds to be distributed among 13 welfare organizations.

CONTRADICTION IN PUBLIC TASTES

Question: What's a "good" film?

Answer: The one that did business last night.

That's the only conclusion to be drawn from discussions at the Council of Motion Picture Organizations' Coast roundtable recently and from a new poll of small-town audience preferences. Theatremen and public were equally contradictory in analyzing tastes that put coin in the b.o.

Exhibs at the Beverly Hills seminar came in with squawks on production of "message" pictures; production of too many westerns and on the industry's tendency to make pix in "cycles." When pinned down in each case by production reps at the forums, it developed that various films in all the "squawk" categories had done very good business.

Theatre operators were forced to admit that it would be unfortunate for Hollywood to be proscribed from trying any subject that popped into the head of one of its creative people. To so limit freedom of action in the past, exhibs were forced to agree with the producers, would have meant failure to make some of the industry's biggest grossers—from "The Covered Wagon" to "The Great Caruso."

In every case, the Hollywood dis-

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Guild Steps Up Picketing Of Rep's Homeoffice In Severance Pay Row

Screen Employees Guild stepped up its picketing of Republic's homeoffice, N. Y., last week after the company assertedly still refused to grant five workers severance pay. Dismissed more than six weeks ago were Milton Silver, Jack McCabe and Al Siepp of the publicity department, plus Irving Kerr and Jack Harris in the art department.

Union previously held sporadic picketing but reportedly now plans frequent demonstrations during the noon hour. It's charged that although Republic had a contract with the Screen Publicists Guild (now absorbed in SEG) for about 10 years, the firm is now disregarding it. In meetings with union reps a Republic spokesman is said to have been "very bland" about the matter and assured the delegates that "it will all be settled."

SEG claims that Rep's action in dismissing the five workers is in "direct violation of a provision in a union contract which entitled the employees to severance pay." It's understood that the company's attitude is that when SPG moved into SEG, along with the old Screen Office and Professional Employees Guild, the pact was automatically nullified.

Joseph McMahon, secretary of Republic, who handles the company's labor relations, could not be reached for comment. Now on vacation, he's scheduled to return to N. Y. next Monday (13).

Defunct Ore. Theatre Co. Named in % Fraud Suit

Portland, Ore., Aug. 7.

Six major distributing companies have filed separate civil damage actions in U. S. district court against the defunct Baker Theatres Co. and two individuals, alleging fraud. By this means, say the complaints, the company obtained lower picture license fees from January, 1941, until July, 1950, when the company was dissolved. Named as defendants with the company are Frank X. Buckmiller and Freeman Geddes.

Plaintiffs are Paramount, Columbia, Universal, United Artists, Warners and RKO. The plaintiffs assert they don't know the amount of damages, but each suffered "more than $3,000." Each asks both exemplary and punitive damages.

Conspiracy Among Distribs in Industry Suit Seen Not Enuf to Award Damages In Private Action as Dipson Loses Plea

Conspiracy found among film distribs in the industry antitrust suit is insufficient to award damages to an exhib in any private action, according to film company attorneys. This is their conclusion drawn from the opinion by the Circuit Court of Appeals in the action instituted by Dipson Theatres of Buffalo vs. the companies and Buffalo Theatres, Inc.

Dipson lost out initially in the U. S. District Court, Buffalo. Ruling on the appeal, the Circuit Court similarly found lack of any evidence showing the pic outfits engaged in any conspiracy in the immediate Buffalo area.

Analysis by industry lawyers of the 17-page opinion of N. Y. Circuit Court Judge Augustus N. Hand in the case of Dipson has pointed up the unusual significance of the case. The fact that the unanimous decision of the court was written by the same judge who who wrote the final opinion in the industry consent decree case (U.S. vs. Par) on the return of that case by the U. S. Supreme Court to the special expediting court for further consideration, is regarded as especially significant.

Although the Second Circuit Appeals Court had previously turned down the plea of an independent exhibitor for damages alleged to have been occasioned by the conspiracy of the distributors (Fifth & Walnut vs. Loew's), that was before the final disposition of the

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Triple Header

New Haven, Aug. 7.

Anyone in this area with a mind to ogle "Alice i.. Wonderland" should have little difficulty gratifying that yen this week.

Roger Sherman booked the Disney film version for a Wed. (8) opening. Then the arty small-capacity Crown broke in ahead with the Lou Bunin pic opus, causing the Sherman to run "Don't Be Confused" ads. To top it all, Lewis Harmon's summer theatre at nearby Clinton is currently playing the strawhat musical adaptation.

Distribs Seek To Level Off on 'Split Figures'

Major distribs, in efforts to eke out increased film rentals, are engaged in a concerted drive to bring theatre "split figures" to "more realistic levels." They maintain that the split figures being used in most deals are almost entirely unattainable now in light of present b.o. levels.

Split figure is the point in the theatre's gross where the sales terms on a picture change. Normally, that change is in favor of the distrib.

Typical deal, for instance, might be a film rental of 25% until gross hits $5,000. At that point it would change to 50-50. Some of the Brandt theatres on Broadway have much more radical switches than that, going to 90% for the distrib and 10% for the exhib after a certain figure (naturally, a high one) is reached.

Distrib contention is that the figures now being used for most houses were set in the high-grossing early postwar era. With biz good, the switch point could be reached by a reasonably successful picture and both exhib and distrib make a fair profit.

Decline in b.o. receipts, however, the majors say, has left most of the split figures on a high and dry plateau. The distrib doesn't get a fair shake, it is maintained, because the theatreman gets advantage of the low terms up to the split and the point is never reached —even by a really successful pic— at which the releasing company gets its fair share.

Success of the majors in improving the figure has been pretty much in direct ratio to the competitive situation of the exhib. Where the distrib has a choice of customers, he can be tough and demand—and generally get—the better terms he's seeking. Where a monopoly or semi-monopoly exists, the distrib usually finds his hands tied.

Most companies report that they've made modest headway in the split-figure drive.

Protection Vs. Strangers For L.A. Kids Via Plan

Los Angeles, Aug. 7.

L. A. County Board, on advice of Sheriff Eugene Biscailuz, is considering an ordinance to prevent adults from sitting among children in darkened film houses, unless the grownups are recognized escorts of the kids.

Idea is to set aside special sections of the theatres for children to protect them against molestation.

H'wood Unions Probe Non-Payoff Claims On Trans-World Vidpix

Hollywood, Aug. 7.

Hollywood unions are investigating members' claims that they hadn't been paid for work done for Trans-World Pictures, new vidfilm outfit which has completed first of a scheduled series of Rupert Hughes yarns.

John Dales, Screen Actors Guild exec secretary, said a pact hadn't been submitted to SAG board since the guild, which reps film video performers, hadn't originally been satisfied with the firm's financial condition.

Theoretically, thesps who worked in the initial pic, "The Lady Who Smoked Cigars," could be disciplined for appearing for a non-approved firm, but Dales added that such action is unlikely.

Studio Electrical Technicians and the International Alliance of Theatrical Stage Employes are also checking reports that members weren't paid by Trans-World prexy Ron Freeman before deciding on action to be taken. Freeman was unreachable for comment.

Locationing in India Up, Paced by 'The River'

Hollywood, Aug. 7.

Ken McEldowney, head of Oriental International Films, started something when he produced "The River" in India. At least four other Hollywood producers are preparing to shoot films against the rich Oriental backgrounds in that part of the globe.

Frank Ferrin is on his way to Bombay to make an elephant film titled "Ghanga." Forrest Judd has a date to film "Monsoon" there in October. Joseph Kaufman has plans for the entire lensing of "The Lady or the Tiger" there early in 1952. George Breakston contemplates at least one India production when he completes "Geisha Girl" and "Sword of Ariba" in Japan. Meanwhile, McEldowney is returning to Calcutta to make two more pictures, "Keddah" and "The Life of Gandhi."

Holdovers Hobble L.A., New Films Little Help; 'Drive' Fairish $16,000, 'Cyrano' Good 30G, 2d; 'Boat' 31G, 3d

Los Angeles, Aug. 7.

Only two new bills are current this week and neither are rating more than moderate trade. "Cattle Drive" shapes just fair $16,000 or a bit better in five theatres. A stageshow is helping "Warpath" to a light $12,000 at the L. A. Paramount. But straightfilm bill headed by "Warpath" at Hollywood Par is dull $7,000 or under.

Holdover films still are led by "Show Boat," which looks for neat $31,000 in third frame, two situations. "Cyrano" also is pleasing with good $30,000 for second round in five sites while "Moonlight Bay" looks okay $25,000 in three spots, also second week. Bunin's "Alice in Wonderland" looms excellent $7,500 in two houses.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,296; 70-$1.10) —"Cyrano" (UA) (2d wk). Good $30,000. Last week, handsome $46,000.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,334; 70-$1.10) —"Moonlight Bay" (WB) (2d wk). Oke $25,000. Last week, $32,000.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10) — "Show Boat" (M-G) and "Home Town Story" (M-G) (Loew's only) (3d wk). Neat $31,000. Last week, smart $35,200.

Hillstreet, Pantages (RKO) (2,890; 2,812; 70-$1)—"Sirocco" (Col) and "Texas Rangers" (Col) (2d wk). Slow $18,000. Last week, $28,300.

Los Angeles Paramount (F&M) (3,398; 60)—"Warpath" (Par) with Joey Adams heading stage bill. Light $12,000. Last week, "Peking Express" (Par) and "Danger Zone" (Lip), $7,500.

Hollywood Paramount (F&M) (1,430; 60)—"Warpath" Par). Thin $7,000 or less. Last week, "Peking Express" (Par) and "Danger Zone" (Lip), $6,200.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 70-$1.10)—"Cattle Drive" (U) and "Yukon Manhunt" (Mono). Fair $16,000 or better. Last week, "Mark of Renegade" (U) and "Mr. Bones" (Lip),$14,200.

Four Star (UA) (900; 90)—"Ace in Hole" (Par) (8th wk). Near $1,800. Last week, big $2,000.

Fine Arts (FWC) (677; 70-$1)—"Oliver Twist" (UA) (4th wk). Mild $3,000. Last week, $3,400.

Beverly Canon (ABC) (520; $1) —"Kon-Tiki" (RKO) (15th wk). Off to $2,000. Last week, good $2,500.

Laurel (Rosener) (846; $1.20-$2.40)—"Tales of Hoffman" (Indie) (10th wk). Started current round Monday (6) after sock $6,200 last week.

Marcel, Bard's Adams (Nicholson) (950; 1,200; 70-85)—"Alice in Wonderland" (Indie). Bunin's import getting jump on Walt Disney's "Alice" and sighting a moderate $7,500 in these two name houses.

Broadway Grosses

Estimated Total Gross
This Week $555,700
(Based on 18 theatres.)
Last Year $576,000
(Based on 18 theatres.)

'Alice' Big $8,000, Omaha Standout

Omaha, Aug. 7.

Better audience pictures are giving the local first-runs more lift this stanza, especially "Show Boat" running a nice second week and Walt Disney's "Alice in Wonderland." The Orpheum has Three Suns Revue with Artie Auerbach and Joe Sudy's band plus "Night Into Morning," with good week on tap. "Rich, Young and Pretty" at the small State shapes fine.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-90)—"Night Into Morning" (M-G) with Three Suns Revue on stage. Looks good $18,000. Last week, "Apache Drums" (U) and "Fat Man" (U), oke $8,800.

Paramount (Tristates) (2,800; 16-70)—"Show Boat" (M-G) (2d wk). Rousing $9,500. Last week, smash $12,200.

State (Goldberg) (865; 25-75)—"Rich, Young, Pretty" (M-G) and "Sideshow" (Mono). Fine $6,500. Last week, "Wagon Wheels" (Indie) and "Desert Gold" (Indie) (reissues), $2,600 in days spit with "Queen For Day" (UA), $3,000 in 4 days.

Omaha (Tristates) (2,100; 16-70) —"Man From Planet X" (UA) and "Brother, the Outlaw" (BB). Nice $7,500. Last week, "Francis To Races" (U) (m.o.) and "Destination Murder" (RKO), $8,000.

Brandeis (RKO) (1,500; 16-70)—"Alice in Wonderland" (RKO-Disney). Big $8,000 and probable holdover. Last week, "Up in Arms" (RKO) and "Got Me Covered (RKO) (reissues), $6,800.

'ALICE' HUGE $18,000 DENVER; 'HORN' 12G

Denver, Aug. 7.

Disney's "Alice in Wonderland" is topping the town at Orpheum for a single theatre with sock session. "Cyrano" shapes trim with session. coin total, playing in three houses. "Little Big Horn" looms big at Paramount. Both "Show Boat" and "That's My Boy" are solid holdovers.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80) — "Cyrano" (UA), day-date with Denver, Esquire. Good $7,000. Last week, "Cattle Drive" (U) and "Hollywood Story" (U), same.

Broadway (Wolfberg) (1,500; 40-80)—"Show Boat" (M-G), (3d wk). Fine $10,000. Holds again. Last week, big $14,500.

Denham (Cockrill) (1,750; 40-80)

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'Alice' Mighty $18,000, Buff; 'Young' Rich 12G

Buffalo, Aug. 7.

Canadian holiday, which brought many from across from Canada, is stimulating weekend biz here this round. Standout is "Alice in Wonderland," the Disney production being smash at th Century. "Rich, Young, Pretty" shapes good at the Buffalo. "Cyrano" is nice in second week.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"Rich, Young, Pretty" (M-G) and "Painted Hills" (M-G). Good $12,000. Last week, "Teresa" (M-G) and "No Questions Asked" (M-G), same.

Paramount (Par) (3,000; 40-70)—"Peking Express" (Par) and "Pier 23" (Lip). Mild $8,000 or over. Last week, "On Moonlight Bay" (WB) and "Korea Patrol" (UA), $15,000.

Center (Par) (2,100; 40-70) — "Cyrano" (UA) (2d wk). Nice $7,500. Last week, $10,000.

Lafayette (Basil) (3,000; 40-70)—"Texas Rangers" (Col) and "Five" (Col). Oke $10,000. Last week, "Francis To Races" (U) and "Agitator" (U), $9,000.

Century (20th Cent.) (3,000; 40-70)—"Alice in Wonderland" (RKO-Disney). Smash $18,000. Last week, "Happy Go Lovely" (RKO) and "Fugitive Lady" (WB), $7,500.

'Alice' Sockeroo $19,500 in Prov.

Providence, Aug. 7.

It's the RKO Albee and "Alice in Wonderland" all the way here this round. Kiddies are packing house throughout the day for quick turnover and sock session. Majestic's "On Moonlight Bay" also is sturdy but the State's "He Ran All the Way" is only fairly good.

Estimates for This Week

Albee (RKO) (2,200; 44-65)—"Alice in Wonderland" (RKO-Disney). Single feature, with kids tabbed at straight 35c throughout day, building this to socko $19,500. Last week, "Francis to Races" (U) and "Hell's Gateway" (Indie), $9,500.

Majestic (Fay) (2,200; 44-65)—"On Moonlight Bay" (WB) and "Fugitive Lady" (Rep). Sturdy $12,000. Last week, "Ft. Worth" (WB) and "Casa Manana" (Mono), $13,000.

State (Loew) (3,200; 44-65)—"Ran All Way" (UA) and "Home Town Story" (M-G). Fairly good $13,000. Last week, "Show Boat" (M-G) (3d wk), $9,500.

Strand (Silverman) (2,200; 44-65) —"Sirocco" (Col). Opened Monday (6). Last week, "Texas Rangers" (Col) and "Five" (Col), oke $8,000.

'My Boy' Great $21,000, Balto; 'Alice' Wow 18G

Baltimore, Aug. 7.

Top product is sparking the downtown sector here into top figures. "That's My Boy" is reaching out for a rousing total at Keith's while Disney's "Alice in Wonderland" is boosting the Town into a smash session. It looks like a high mark for many months.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Strictly Dishonorable" (M-G) fairish $9,000. Last week, "Show Boat" (M-G) (3d wk), $9,000.

Keith's (Schanberger) (2,460; 20-70)—"That's My Boy" (Par) (2d wk). Starting second week tomor-

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'Alice' Paces Hub at Bangup $30,000 Bunin 'Alice' OK 6G, 'Beautiful' 10G

Key City Grosses

Estimated Total Gross
This week $2,448,000
(Based on 25 cities, 194 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,372,000
(Based on 25 cities, and 203 theatres.)

'M' Fancy $14,000 In Lively Frisco

San Francisco, Aug. 7.

Biz on the street is being helped by cooler weather and continued foggy conditions. Still standout is Josephine Baker, heading stageshow at the Golden Gate, with "Man With My Face." Continues socko in third week only a step behind second round's galt. "M" with "Emergency Wedding" shapes fine at Orpheum but "Trio" is not so strong on pop-price run at St. Francis. "Show Boat" still is hefty in fifth week, being first picture to be held here for five weeks since "Gone With Wind" which was 12 years ago.

Estimates for This Week

Golden Gate (RKO) (2,850; $1-$1.25)—"Man With My Face" (UA) plus vaude headed by Josephine Baker (3d wk). Holding near $43,000. Last week, sock $43,500.

Fox (FWC) (4,651; 60-95) — "Young As Feel" (20th) and "14 Hours" (20th). Mild $12,000. Last week, "Frogmen" (20th) and "Father Takes Air" (Mono) (2d wk), oke $12,500.

Warfield (Loew's) (2,656; 60-85) —"Show Boat" (5th wk). Hefty $14,000. Last week, $15,000.

Paramount (Par) (2,646; 60-85)—"On Moonlight Bay" (WB) and "Interrupted Journey" (Indie) (2d wk). Big $15,000. Last week, $22,000.

St. Francis (Par) (1,400; 60-85)—"Trio" (Par). Nsg $7,500 at pop prices. Last week, "Ace in Hole" (Par) (2d wk), $10,000.

Orpheum (No. Coast) (2,448; 55-85) — "M" (Col) and "Emergency Wedding" (Col). Fine $14,000. Last week, "Francis To Races" (U) and "Smuggler's Gold" (Col) (2d wk), 10 days, $14,000.

United Artists (No. Coast) (1,207; 55-85) — "Cyrano" (UA) (3d wk). Good $10,000. Last week, $11,000.

Stagedoor (A-R) (370; $1.80-$2.40)—"Tales of Hoffmann" (7th wk). Holding at $6,500. Last week, big $7,000.

Larkin (Rosener) (400; 65-85) — "Toast New Orleans" (M-G) and "Midnight Kiss" (M-G) (reissues). Big $3,400. Last week, "Hills of Ireland" (3d wk), $3,500 with prices upped.

'Moonlight' Smash 17G, Cincy; 'Gambler' $7,000, 'Boat' Solid 12G, 4th

Cincinnati, Aug. 7.

Downtown trade is on rise this stanza due mainly to sock pull of "On Moonlight Bay" for Palace's best figure in nearly a year. "Cattle Drive" at Capitol, "Never Trust Gambler" at Grand and "Mark of Renegade" at Keith's are in moderate stride. "Show Boat" is still solid in rounding out record-shattering four-week stay at flagship Albee.

Estimates for This Week

Albee (RKO) (3,100; 55-75)—"Show Boat" (M-G) (4th wk). Solid $12,000 on heels of terrific $15,000 third sesh. Pic set modern Cincy biz record and also doubled time of any other engagement in this big house.

Capitol (Mid-States) (2,000; 55-75)—"Cattle Drive" (U). Okay $7,500. Last week, "Francis To Races" (U) (2d wk), big $7,800.

Grand (RKO) (1,400; 55-75)—"Never Trust Gambler" (Col) and "Hurricane Island" (Col). Oke $7,000. Last week, "Law and Lady" (M-G) and "Home Town Story" (M-G), same.

Keith's (Mid-States) (1,542; 55-75) —"Mark of Renegade" (U). Favorable $6,000. Last week, "Canyon Passage" (U) and "Frontier Gal" (U) (reissues), $5,500.

Palace (RKO) (2,600; 55-75)—"On Moonlight Bay" (WB). Sock $17,000, biggest take for this house in nearly a year. Last week, "Ran All Way" (U), pleasing $9,000.

Boston, Aug. 7.

Walt Disney's "Alice in Wonderland" at the Memorial is way out in front this stanza, racking up the greatest gross in some time at this house. First two days outgrossed "Cinderella," the previous high, and will wind up with sock total. Bunin's "Alice" at the small Trans-Lux opened a day ahead of the Disney version, with an okay stanza likely. Only other newcomers, "Hard, Fast and Beautiful" at Boston and "Convict Lake" at Met shape about average. "Moonlight Bay" at Paramount and Fenway looks oke in second round. "Cyrano" in fourth and final stanza at Astor still is passable.

Estimates for This Week

Astor (B&Q) (1,200; 50-95) — "Cyrano" (UA) (4th wk). Down to $4,800 after nice $5,800 for third.

Boston (RKO) (3,200; 40-85) — "Hard, Fast, Beautiful" (RKO) and "Married a Savage" (Indie). About average $10,000. Last week, "Pickup" (Col) and "Saddle Legion" (RKO), $12,800.

Exeter (Indie) (1,300; 55-80) — "Kon-Tiki" (RKO) (5th wk). Holding near $3,500 after good $4,200 for fourth.

Fenway (NET) (1,373; 40-85) — "On Moonlight Bay" (WB) and "Yukon Manhunt" (Mono) (2d wk). Good $4,000. Last week, $6,000.

Memorial (RKO) (3,500; 40-85) — "Alice in Wonderland" (RKO), (Disney). Boff $30,000 looms. Last week, "Happy Go Lovely" (RKO) and "Roadblock" (RKO), okay $13,000.

Metropolitan (NET) (4,367; 40-85)—"Convict Lake" (20th) and "Glass Mountain" (Indie). Fairish $11,000. Last week, "Frogmen" (20th) and "Fugitive Lady" (Rep) (2d wk), $11,000.

Orpheum (3,000; 40-85) — "Show Boat" (M-G) (4th wk.) Okay $10,000. Last week, nifty $14,000.

Paramount (NET) (1,700; 40-85)— "Moonlight Bay" (WB) and "Yukon Manhunt" (Mono) (2d wk). Fair $9,000. Last week, $14,000.

State (Loew) (3,500; 40-85) — "Show Boat" (M-G) (4th wk). Holding near $6,000 after strong $7,500 for third.

Trans-Lux (Indie) (800; 40-80)— "Alice in Wonderland" (Indie). Bunin version pulled oke $6,000 or a bit better at this small-seater. Last week, second-runs.

'Belvedere' Tall $10,000, Indpls.; 'Moonlight' Hot 13G, 'Lady' Fair 9G

Indianapolis, Aug. 7.

Biz continues to set a good hot-weather pace at major first-run situations here this stanza. "On Moonlight Bay" at Indiana, is standout with stout total. "Mr. Belvedere Rings Bell" is above par at Circle but "Law And Lady" is only fair at Loew's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 44-65)—"Mr. Belvedere Rings Bell" (20th) and "House Telegraph Hill" (20th). Nifty $10,000. Last week, "Francis To Races" (U) and "Yukon Manhunt" (Mono), extra good $11,000.

Indiana (C-D) (3,200; 44-65)— "On Moonlight Bay" (WB) and "Danger Zone" (Lip). Slick $13,000. Last week, "The Frogmen" (20th) and "Robinson-Turpin Fight" (Rep), $10,500.

Loew's (Loew's) (2,427; 44-65)— "Law and Lady" (M-G) and "Night Into Morning" (M-G). Fair $9,000. Last week, "Show Boat" (M-G) (3d wk), nice $8,000.

Lyric (C-D) (1,600; 44-65)— "The Scarf" (UA) and "Riders of Range" (Indie). Thin $4,000. Last week, "Jungle Headhunters" (RKO), oke $6,000.

'FRANCIS' FAT $8,000, PITT, 'ACE' FINE 11G

Pittsburgh, Aug. 7.

Things are looking brighter all along the line these days. Several spots are currently jumping. "Ace in Hole" looks fine at Penn. "Francis Goes To Races" shapes fast enough to win holdover at the Fulton. Not much for "Peking Express" at Stanley, however.

Estimates for This Week

Fulton (Shea) (1,700; 50-85) — "Francis To Races" (U). Nice $8,000. That's enough to earn another session. Last week, "Follow the Sun" (20th) and "Fighting Coast Guard" (Rep), $5,000.

Harris (Harris) (2,200; 50-85) — "Apache Drums" (U) and "Hurri-

(Continued on page 20)

'Alice' Wham 17G, Mpls.; 'Boat' Boff $24,000, 'Frogmen' 7½G, 'Ace' Same

Minneapolis, Aug. 7.

Radio City got a brutal break when Martin & Lewis, extensively advertised, cancelled their personal appearance here, scheduled for this week. But the highstepping "Show Boat," minus any stageshow assistance, is helping to overcome this with sock session at the house. Two other ace film offerings, "Alice in Wonderland" and "The Frogmen," also are helping. In fact, aggregate biz this week is the best in more than a year.

Estimates for This Week

Century (Par) (1,600; 50-76)—"Lorna Doone" (Col). Fair $4,000. Last week, "Secret of Convict Lake" (20th) (2d wk), $4,500.

Gopher (Berger) (1,000; 50-76)— "The Frogmen" (20th). Nothing but praise for this one. Solid $7,500. Last week, "Comin' Round Mountain" (U) (2d wk), $3,200.

Lyric (Par) (1,000; 50-76)— "Cattle Drive" (U) (2d wk). Okay $3,500 after good $5,000 first week.

Radio City (Par) (4,000; 50-76)— "Show Boat" (M-G). Acclaimed "one of very best" here. Terrific $24,000. Last week, "Rich, Young, Pretty" (M-G), $10,000.

RKO-Orpheum (RKO) (2,800; 40-76)—"Alice in Wonderland" (RKO-Disney). With children's admissions raised from 12c to 35c, record week impends. Looks wow $17,000. Last week, "Francis to Races" (U), $7,300.

RKO-Pan (RKO) (1,600; 40-76)— "Two of a Kind" (Col) and "Texas Rangers" (Col). Okay $5,000. Last week, "Pickup" (Col) and "The Hoodlum" (UA), $7,000.

State (Par) (2,300; 50-76)—"Ace in Hole" (Par). Lauded by the critics but only just nice $7,500 likely. Last week, "Guy Who Came Back" (20th) and "Robinson-Turpin Fight" (Rep), $7,000.

World (Mann) (400; 50-90)— "Lady Paname" (Indie). Profitable $3,000. Last week, "Teresa" (M-G) (2d wk), okay $2,000.

'Little Egypt' Preem Plus Eckstine Torrid $67,000, Chi.; 'Alice' Giant 37G, 'Avenger' 15G, 'Samson' 17G

Chicago, Aug. 7.

With the Martin and Lewis hurricane over, Chicago Loop receipts came down a bit. However, new entries augur well for first week of August. M. & L. were a harvest for most of downtown houses last round since many caught the overflow. Of the entries, "Alice in Wonderland," Walt Disney entry, at the Palace, should grab lofty $37,000.

World preem of "Little Egypt" at the Chicago with Mark Stevens and Rhonda Fleming onstage in person plus regular stageshow headed by Billy Eckstine should hit wow $67,000. "Samson and Delilah" at straight scale is looking for sweet $17,000 at United Artists. State-Lake's "Mask of Avenger" and "Man With My Face" is okay with $15,000. On light side is the Grand with only $11,000 for "Mark of Renegade" and "Footlight Varieties."

Oriental looks firm with $38,000 for fourth week of "Show Boat" plus Les Paul and Mary Ford onstage. Other strong holdover is "Francis Goes to Races" at the Roosevelt at trim $15,000.

Estimates for This Week

Chicago (B&K) (3,900; 50-98) — "Little Egypt" (U) with Billy Eckstine heading stageshow. World preem, aided by personals of Mark Stevens and Rhonda Fleming, is hitting sock $67,000 or over. Started out as big as "Louisa," a sock here last year. Last week, "No Questions Asked" (M-G) plus Dean Martin and Jerry Lewis, sensational $118,000, new record.

Grand (RKO) (1,200; 50-98) — "Mark of Renegade" (U) and "Footlight Varieties" (RKO). Fair $11,000. Last week, "Prince Was Thief" (U) and "Big Gusher" (Col) (2d wk), $9,000.

Oriental (Indie) (3,400 98) — "Show Boat" (M-G) (4th wk) aided by Les Paul and Mary Ford onstage. Very staunch $38,000. Last week, $46,600.

Palace (RKO) (2,500; 55-98) — "Alice in Wonderland" (RKO). Best gross in months; huge $37,000 due for Disney pic. Last week, "Up in Arms" (RKO) and "Got Me Covered" (RKO) (reissues), $15,000 in 10 days.

Roosevelt (B&K) (1,500; 55-98)— "Francis To Races" (U) and "Cavalry Scout" (Mono) (2d wk). Very bright $15,000. Last week, $19,000.

State-Lake (B&K) (2,700; 55-98) —"Mask of Avenger" (Col) and "Man With My Face" (UA). Neat $15,000. Last week, 'Cyrano" (UA) (2d wk), $20,000.

United Artists (B&K) (1,700; 55-98)—"Samson and Delilah" (Par). Pop price run is headed for lush $17,000. Last week, "Little Big Horn" (Lip) and "Savage Drums" (Lip) (2d wk), $15,000.

Woods (Essaness) (1,073; 98) — "Frogmen" (20th) (4th wk). Average $15,000. Last week, $16,000.

Ziegfeld (Lopert) (434; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (16th wk). Slipping in final frames with nice $4,000. Last week, $4,500.

'Moonlight' Bright $8,000 In L'ville; 'Prince' Hep 11G, 'Little Girl' 9G

Louisville, Aug. 7.

"On Moonlight Bay" at Mary Anderson is standout here this week at this smalleater. Other stands are fairly steady for summer, with added break of a cooling off in temperature over weekend. "Take Care Little Girl" at Rialto is modest but "Prince Who Was Thief" at the State looks stout. "Jungle Headhunters" at the Strand is smooth.

Estimates for This Week

Mary Anderson (People's)(1,200; 45-65)—"Moonlight Bay" (WB). Looks strong $8,000 and maybe more. Last week, "Two of Kind" (Col), $6,500.

Rialto (Fourth Avenue) (3,000; 45-65)—"Take Care Little Girl" (20th) and "Young As Feel" (20th). Slow paced at $9,000. Last week, "Francis to Races" (U) and "Hollywood Story" (U), $10,000.

State (Loew's) (3,000; 45-65)— "Prince Who Was Thief" (U) and "Al Jennings" (Col). Smooth $11,000. Last week, "Teresa" (M-G) and "Flying Missile" (Col), $8,500.

Strand (FA) (1,200; 45-65)— "Jungle Headhunters" (RKO) and "Tokyo File 212" (RKO). Smooth $4,000. Last week, "Jesse James" (20th) and "Return Frank James" (20th) (reissues), about same.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Alice' Terrific $23,000, Cleve.

Cleveland, Aug. 7.

While "Rich, Young and Pretty" at State started out well, the Palace's "Alice in Wonderland" is the outstanding smash here this round. "Rich" is winding up just okay. "Guy Who Came Back" is only average at Hipp. "Dear Brat" shapes dull at Stillman.

Estimates for This Week

Allen (Warner) (3,000; 55-80) — "On Moonlight Bay" (WB) (2d wk-4 days). Okay $8,000 following $14,000 last week.

Hipp (Cheftel - Burger) (3,700; 55-80)—"Guy Who Came Back" (Fox). Average $10,500. Last week, "Sirocco" (Col), $16,000.

Lower Mall (Community) 585; 55-80)—"Oliver Twist" (UA) (4th wk). Thin $2,800 after $3,500 last lap.

Palace (RKO) (3,300; 55-90) — "Alice in Wonderland" (RKO). Terriffic $23,000. Last week, "Cyrano" (UA), $14,500.

State (Loew's) (3,450; 55-80) — "Rich, Young, Pretty" (M-G). Oke $15,000. Last week, "Ace in Hole" (Par), $12,000.

Stillman (Loew's) (2,700; 55-80) —"Dear Brat" (Par). Dull $5,000. Last week, "Show Boat" (M-G) (m.o.), $9,000.

Ohio (Loew's) (1,244; 55-80) — "Ace in Hole" (Par) (m.o.). Oke $6,500. Last week, "Law and Lady" (M-G) (m.o.), $4,500.

K.C. Perks Up; 'Francis' Lively $18,000, 'Alice' Big 11G, 'Moonlight' 9G

Kansas City, Aug. 7.

Biz is on the upbeat here with strong pix a real help. "Francis Goes to the Races" in four Fox Midwest houses looks likely leader with a nice total. "Alice in Wonderland" at the Missouri is giving that house one of its strongest recent weeks with a big session. Paramount also is doing fairly well with "On Moonlight Bay." "Show Boat" still is in high gear at the Midland Theatre although in fourth round.

Estimates for This Week

Kimo (Dickinson) (504; 75-99)— "Kon-Tiki" (RKO) (5th wk). Nifty $2,500. Last week, $3,000.

Midland (Loew's) (3,500; 50-69)— "Show Boat" (M-G) (4th wk). Still in high gear at $8,500. Last week, $11,000.

Missouri (RKO) (2,650; 50-75)— "Alice in Wonderland" (RKO-Disney). Big $11,000 and may hold. Last week, "Two of a Kind" (Col) and "Never Trust Gambler" (Col), $7,000.

Paramount (Tri-States) (1,900; 50-69)—"On Moonlight Bay" (WB). Happy $9,000 or over. Last week, "Passage West" (Par), $7,500.

Tower-Uptown-Fairway-Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Francis to Races" (U). Stepping along to $18,000, nice. Last week, "Convict Lake" (20th), $14,000.

Levin's Research Org.

Jack H. Levin Associates, national organization designed to perform a variety of research functions for the film industry and other fields, was launched last week in N. Y. by Levin. Formation of the outfit follows Levin's recent resignation as exec-veepee and general manager of Confidential Reports, Inc..

CR folded Saturday (4) as a b.o. checking agency on percentage films, and its functions were assumed by the N. Y. law firm of Sargoy & Stein and the Willmark Service System.

'Dust' Robust $16,000, Toronto; 'Moonlight' 17G

Toronto, Aug. 7.

With heat and outdoor attractions competing, biz is in the doldrums, with "Excuse My Dust" and "On Moonlight Bay" the only satisfactory grossers among the first-run newcomers. Both are big. Other entries, including holdovers, are light with exception of "Prince Who Was a Thief" which is solid in second stanza.

Estimates for This Week

Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (1,059; 955; 470; 698; 694; 35-80) — "Painted Hills" (M-G) and "Smuggler's Gold" (Col). Light $10,000. Last week, "Dodge City" (WB) and "Virginia City" (WB) (reissues), $12,000.

Eglinton, Shea's (FP) (1,180; 2,386; 40-80)—"On Moonlight Bay" (WB). Big $17,000. Last week, (Eglinton), "Lost Horizon" (Col) and "Sister Eileen" (Col) (reissues), $5,500; Shea's, "Great Divide" (WB), $8,500.

Imperial (FP) (3,373; 40-80) — "Frogmen" (20th) (2d wk). Oke $8,500. Last week, $14,500.

Loew's (Loew) (2,743; 40-70) — "Excuse My Dust" (M-G). Big $16,000. Last week, "Go for Broke" (M-G) (3d wk), $7,500.

Nortown, University (FP) (959; 1,588; 40-80)—"Peking Express" (Par). Light $10,500. Last week, "Night Into Morning" (M-G), ditto.

Odeon (Rank) (2,390; 50-90) — "Prince Who Was Thief" (U) (2d wk). Fine $12,000 after last week's $14,000.

'Belvedere' Fat $19,000, Philly

Philadelphia, Aug. 7.

Aided by cool weather, film biz is way up here this week. Disney's "Alice in Wonderland" got off to a fast start at the Boyd and ended the big biz being done by Bunin's "Alice" in the first week at the 500-seat Trans-Lux. "Belvedere Rings Bell" is loud at the Fox but "Moonlight Bay" is not too bright at Mastbaum. Backed by fine bally, "Jungle Headhunters" started out smartly at Stanton. "That's My Boy" still is great at the Stanley.

Estimates for This Week

Boyd (WB) (2,360; 50-99)—"Alice in Wonderland" (RKO) - Disney). Smash $23,000 or near. Last week, "Ace in Hole" (Par) (2d wk), $14,000.

Earle (WB) (2,700; 50-99) — "Katie Did It" (U) plus Juanita Hall, John Agar onstage. Fair $18,000. Last week, "Little Big Horn" (Lip) and "Savage Drums" (Lip), $16,000.

Fox (20th) (2,250; 50-99)—"Mr. Belvedere Rings Bell" (20th). Fast $19,000. Last week, "Convict Lake" (20th), $18,000.

Goldman (Goldman) (1,200; 50-99)—"Sirocco" (Col) (2d wk). Fine $12,000. Last week, $18,000.

Mastbaum (WB) (4,360; 50-99)— "Moonlight Bay" (WB). So-so $15,000. Last week, "Mask of Avenger" (Col), $17,000.

Midtown (Goldman) (1,000; 50-99)—"Cyrano" (UA) (3d wk). Fine $8,000. Last week, $14,000.

Randolph (Goldman) (2,500; 50-99)—"Show Boat" (M-G) (5th wk). Hefty $17,000. Last week, $20,000.

Stanley (WB) (2,900; 50-99) — "That's My Boy" (Par) (3d wk). Great $25,000. Last week, $30,000.

Stanton (WB) (1,473; 50-99) — "Jungle Headhunters" (RKO). Sharp $13,000. Last week, "Hoodlum" (UA) and "Let's Go, Navy" (Mono), $11,000.

Trans-Lux (T-L) (500; 50-99) — "Alice in Wonderland" (Indie) (2d wk). Off to slow $3,500. Last week, $8,000.

World (G&S) (500; 50-99) — "Lady Paname" (Indie). Fair $3,200. Last week, "Ballerina" (Indie) and "Paris" (Indie) (2d wk), $3,300.

'Convict' Smooth 14G, St. Loo; 'Boat' 13G, 4th

St. Louis, Aug. 7.

Trade is holding steady at the mainstemmers, with "Convict Lake" outstanding among the few newcomers. It is good at the Fox. "Show Boat" still is great in fourth round at Loew's. Weekend of fine weather apparently did not help the boxoffice.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75) — "Sirocco" (Col) and "Texas Rangers" (Col) (m.o.s). Oke $9,000. Last week, "Francis to Races" (U) and "Young As Feel" (20th), $10,500.

Fox (F&M) (5,000; 60-75) — "Convict Lake" (20th) and "Two of a Kind" (Col). Good $14,000. Last

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Weather Helps B'way; Wow $94,000 For 'That's My Boy,' 'Victory' $32,000 'Lake' 25G, 'Belvedere' 72G, 'Twist' 19G

End of the latest heat wave plus continued cool weather and some fresh, strong product is giving Broadway first-runs a rosy hue this week. The mercury hit the skids late last Wednesday (1) and never turned really hot again for the remainder of the week. Rain yesterday (Tues.) also helped business.

"That's My Boy," starring Martin & Lewis, is standout of the newcomers. Paired with stageshow that includes Danny Lewis, father of Jerry Lewis; Modernaires, Bob Chester band, pic soared to wow $94,000 in first week at Paramount. Long lines both Saturday and Sunday helped.

"Bright Victory" is the ace straight-filmer, landing great $32,000 in first week at the Victoria. Crix lauded film, a number with rave reviews. "Convict Lake" shapes surprisingly big, with $25,000 at the Globe, one of best weeks at this house in months.

"Mr. Belvedere Rings Bell," with iceshow and stage bill headed by Florian Zabach, is finishing first week at the Roxy with a good $72,000 or under. "Oliver Twist" hit terrific $18,900 in first week at the Park Ave. being aided by strong reviews.

Still going great is "Show Boat" with stageshow at the Music Hall, with $156,000 for third stanza. This is the first week it has dipped below $163,000.

Walt Disney's "Alice in Wonderland" is holding up remarkably with smash $44,000 for second round at the Criterion. "Rich, Young, Pretty" is the best holdover in second week with $22,000 at Capitol.

Estimates for This Week

Astor (City Inv.) (1,300; 55-$1.50) —"Happy Go Lovely" (RKO) (3d wk). First holdover round ended last night (Tues.) slipped to $8,000 after good $14,000 opening week. Heat hurt Monday and Tuesday last week. "Jim Thorpe, All-American" (WB) opens Aug. 24.

Bijou (City Inv.) (589; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (19th wk). The 18th frame ended last night (Tues.) dipped slightly to $10,000, still great for this stage of run. Previous week was $11,000.

Capitol (Loew's) (4,820; 55-$1.25) —"Rich, Young, Pretty" (M-G) (3d wk). Second week ended last night (Tues.) held very well at $22,000 after fancy $34,000 for opening round of all-film policy. "Law and Lady" (M-G) is due next, with "A Place in Sun" (Par) scheduled to come in around Labor Day.

Criterion (Moss) (1,700; 70-$1.85) —"Alice in Wonderland" (RKO-Disney) (2d wk). Initial holdover week ending next Friday (10) is holding in smash fashion at $44,000 or near. First week hit $55,000, near theatre's alltime high for an opening stanza. Stays indef.

Globe (Brandt) (1,500; 50-$1.20) —"Convict Lake" (20th). First session ending tomorrow (Thurs.) looks to reach big $25,000 or near. In ahead, "Ace in Hole" (Par) (5th wk), $9,000.

Holiday (Zatkin) (950; 50-$1.50)— "Tomorrow is Another Day" (WB). Opens today (Wed.). In ahead, "Comin' Round Mountain" (U) (2d wk) dropped to lean $5,500 in final six days after $8,000 opening frame.

Mayfair (Brandt) (1,736; 25-$1.20) —"Alice in Wonderland" (Indie) (2d-final wk). The Bunin version is sagging to modest $9,000 this round after good $17,000 opening week. "No Questions Asked" (M-G) opens tomorrow (Thurs.).

Palace (RKO) (1,700; 55-$1.20)— "As Young As Feel" (20th) with vaude. Heading for okay $19,500. Last week, "Little Big Horn" (Lip) and vaude, $19,000.

Paramount (Par) (3,664; 70-$1.60) —"That's My Boy" (Par) with Danny Lewis, Modernaires, Bob Chester orch, Rudy Cardenas heading stage bill (2d wk). First week ended yesterday (Tues.) soared to socko $94,000. Set to stay at least three weeks. In ahead, "Peking Express" (Par), with Duke Ellington orch onstage (2d wk), $48,000.

Park Ave. (Reade) (583; 90-$1.50)—"Oliver Twist" (UA) (2d wk). First session ended Sunday (5) hit terrific $18,900, biggest done here on pop-scale basis. In ahead, "No Place for Jennifer" (Indie) (2d wk), $3,800.

Radio City Music Hall (Rockefellers) (5,945; 80-$2.40)—"Show Boat" (M-G) with stageshow (3d wk). Still holding at great $156,000 or a bit over. Last week, $163,000, in line with expectancy. Holds a fourth week.

Roxy (20th) (5,886; 90-$1.75) — "Mr. Belvedere Rings Bell" (20th) with iceshow and Florian Zabach, Les Hurricanes heading stage bill (2d-final wk). First round ended last night (Tues.) landed good $72,000 but not up to hopes. "Meet Me After Show" (20th), with Milton Berle heading stageshow, opens Aug. 15.

State (Loew's) (3,450; 55-$1.50)— "Cattle Drive" (U). Opens today (Wed.). Last week, "Francis To Races" (U) (2d wk-8 days), held okay at $14,000 after fine $17,000 opening round.

Warner (WB) (2,756; 55-$1.25) — "Moonlight Bay" (WB) (2d wk). Current week ending today (Wed.) is sliding to $15,000. First week was okay $23,000 but not up to expectancy.

Sutton (R&B) (561; 90-$1.50) — "Kon Tiki" (RKO) (19th wk). The 18th frame ended Monday (6) held to $6,000 after $6,500 for 17th week. Stays.

Trans-Lux 60th St. (T-L) (453; 74-$1.50) — "Emperor's Nightingale" (Indie) (13th wk). Holding fairly well at $2,300 after $2,800 for 12th stanza.

Trans-Lux 52d St. (T-L) (540; 90-$1.50) — "Kind Lady" (M-G). Opened yesterday (Tues.). In ahead, "Circle of Danger" (UA) (4th wk-6 days) slipped to $2,600 after oke $4,400 for third round.

Victoria (City Inv.) (1,060; 55-$1.50) — "Bright Victory" (U) (2d wk). First session ended Monday (6) soared to great $32,000, helped by great reviews. Looks in for run. In ahead, "New Mexico" (UA) (2d-wk-11 days), $9,500.

A.&C. Oke $12,000 In Sluggish Det.

Detroit, Aug. 7.

Biz is slowing this week after a couple of hopped-up stanzas resulting from stageshows. "Convict Lake" is slow at Fox. "Moonlight Bay" looks on weak side at the Michigan. "Ran All Way" is shaping average at the Palms but "Comin' Round Mountain" at the Madison looks okay. "Show Boat" may perk a bit in fifth week at United Artists. "Cyrano" is steady at Adams.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) — "Convict Lake" (20th) and "When I Grow Up" (UA). Dull $17,000. Last week, "Frogmen" (20th) and "First Legion" (UA), $22,000.

Michigan (United Detroit) (4,000; 70-95)—"Moonlight Bay" (WB) and "Hurricane Island" (Col). Weak $16,000. Last week, "Mask Avenger" (Col) and Billy Eckstine onstage, $29,000.

Palms (UD) (2,900; 70-95)—"Ran All Way" (UA) and "Two Gals and Guy" (UA). Fair $14,000. Last week, "Sirocco" (Col), $15,000.

Madison (UD) (1,800; 70-95) — "Comin' Round Mountain" (U) and "Massacre Hill" (Indie). Oke $12,000. Last week, "Hard, Fast, Beautiful" (RKO) and "First Romance" (Col), $9,000.

United Artists (UA) (1,900; 70-95)—"Show Boat" (M-G) (5th wk). Perking at $13,000. Last week, $12,300.

Adams (Balaban) (1,700; 70-95)— "Cyrano" (UA) (2d wk). Steady $10,000. Last week, $11,000.

'Avenger' Great $10,000, Seattle; 'Moonlight' 14G

Seattle, Aug. 7.

Seattle's annual "Seafair" is in progress and bringing in some visitors but also opposition attractions. Ace new entries are "Moonlight Bay" and "Mask of Avenger," latter being especially big. "Show Boat" continues hot at the Music Hall in third stanza.

Estimates for This Week

Coliseum (Evergreen) (1,877; 65-90)—"Mask of Avenger" (Col) and "Two of Kind" (Col). Big $10,000. Last week, "Warpath" (Par) and "Interrupted Journey" (Indie), $9,400.

Fifth Avenue (Evergreen) (2,349; 65-90)—"Belvedere Rings Bell" (20th) and "House Telegraph Hill" (20th) (2d wk). Good $7,500. Last week, $12,400.

Liberty (Hamrick) (1,650; 65-90)

(Continued on page 20)

British Pix Prods. Seek 50 Years Copyright Protection on Sound Films

London, Aug. 7.

Legislation to give 50 years of copyright protection on sound films, as an original work, was urged in a joint memorandum by the British Film Producers Assn. and the Assn. of Specialized Film Producers in the Copyright Committee recently set up by the government. It was urged that the owner of the negative at the time the film was made should be first owner of the copyright.

The memorandum also expressed concern of film producers at the existence of monopoly in the control of performing rights in music exercised by the Performing Rights Society. The producer, it was contended, was placed in an anomalous position, because he was denied the opportunity of obtaining the right to perform the music incorporated in the sound track.

The two producing organizations urged the committee to resist proposals that authors be given overriding rights by legislation to interfere with adaptations of their work in films. Producers, it was stressed, would be severely handicapped in the exercise of their art if this was agreed.

Protection for the author, it was pointed out, could adequately be provided in the contract between the producer and the writer. Their point of view, however, was that the producer made, of his own creation, a new and original work, involving, among other things, the development and welding together of the original contributions of others.

Commenting on a suggestion that legislation should be introduced requiring that a copy of any suitable film (irrespective of origin), exhibited in the United Kingdom, should be deposited with the National Film Library, producers said they had no objection.

British Unhappy About Market Setups for Own Pix in Germany, Japan

London, Aug. 7.

Trading relations with two exenemy countries, both of which are regarded as important overseas markets for British films, were reviewed by the British Film Producers Assn. at its executive meeting last Wednesday (1). In West Germany, a trade agreement which authorized unrestricted remittances has not been honored because of the worsening economic and financial condition of the country. But a compromise deal has been finalized which will enable about $850,000 to be unfrozen in the year ended next Aug. 31, and a substantially larger amount in subsequent years.

Under the new deal with the West German government, unrestricted remittances are being permitted in respect to 15 films which were imported into Germany before Sept. 1, 1950. The BFPA executive naturally nominated the 15 top grossers to benefit under this deal.

There are, however, at least another 75-80 British pix currently going the rounds in Germany whose earnings will continue to be frozen. From Sept. 1 next, and for succeeding years, the German authorities will allow unrestricted remittances for 30 British films which, it is anticipated, will cover almost the entire British product whose earnings would justify a currency transfer arrangement.

In Japan, British films have been allotted 15 import licenses a year, against 150 allocated to Hollywood. The number is regarded as inadequate and strong representations on behalf of British studios are being made by the BOT. Films licensed under this latest plan will be permitted to remit 40% of their earnings, and the remainder will be blocked for the time being.

Celebrate 200th Birthday Anni

Vienna, July 31.

The 200th birthday anniversary of Maria Anna Mozart was feted by only a few insiders of music in Salzburg this week.

Although an excellent musician, giving concerts in various cities of Europe when only 11, she was quickly overshadowed by her younger brother, Wolfgang Amadeus Mozart.

Warter Fights Boosting Prod. Via Eady Coin Tilt

London, Aug. 7.

That it would be a mistake to use the extra money from the Eady fund just to increase the number of British pictures, was the view expressed by Sir Philip Warter when presiding at the annual stockholders' meeting of the Associated British Pictures Corp. last Thursday (2). It was quality, and not quantity, he argued, that would put the production side of the industry on a sound economic basis. He felt that the Eady fund would be a substantial help for the entire industry, and its value was appreciated by his organization.

The prexy told a stockholder that the new wage increases agreed with the unions recently would place a considerable burden on the organization, but they would be alleviated to some extent by the recent adjustment of admission tax.

May Have Sunday Films in Aussie

Sydney, Aug. 7.

Hilda Hattam, independent exhibitor who runs the 1,125-seater Premier in Surry Hills, in an industrial area, is making a bid to open her house with pix shows on Sundays. Miss Hattam has been successful in obtaining a permit from the New South Wales Chief Secretary Clive Evatt, who controls theatres and pic houses in the zone. New bid will be watched with interest because the powerful Theatrical Employees Union (projectionists, ushers, etc.) always has strongly opposed Sabbath playdate in film theatres.

Whether the major distributors will supply Miss Hattam with product remains to be seen, although believed that the distribs see in Sunday openings an answer to additional revenue.

Leroy Brauer, newly-appointed chief of Columbia here, said the opening of the Aussie zone to general Sabbath screening would give distribs that added revenue needed to offset the high operating overhead currently dominant Down Under.

Recent move by Hoyts, major circuit operators, to hike the hold-over figures would see top pix, which normally run six weeks, yanked after four weeks. While this would aid some distribs to catch up on product backlog, other distributors would not secure an increased percentage rental for the shorter running time, Brauer said. (Columbia releases via Greater Union loop.)

Industry toppers aver that if Miss Hattam's move for continuous Sabbath playdates can overcome the union's opposition, the whole Aussie film setup will be changed.

Shows in Australia

(*Week ending Aug. 11*)

SYDNEY

"Worm's Eye View" (Williamson), Royal.
"Private Lives" (Williamson-Fuller), Palace.
"Ice Follie" (Tivoli), Tivoli.
Franquin (hypnotist) (Williamson), Empire.
"Anna Christie" (John Alden), St. James.
"Peer Gynt" (Doris Fritton), Independent.

MELBOURNE

"Brigadoon" (Williamson), His Majesty's.
"Bell, Book & Candle" (Williamson), Comedy.
"See How They Run" (Carroll), Princess.
"Chez Paree" (Tivoli), Tivoli.

BRISBANE

Gilbert-Sullivan (Williamson), His Majesty's.
"Babes In The Woods" (Wallace), Royal.

ADELAIDE

Borovansky Ballet (Williamson), Royal.
"Midnight Frolics" (Edgley & Dawe), Majestic.

To Air Hit London Pix

London, Aug. 7.

A new radio series, "From the London Screen," which will deal exclusively with current programs in West End film theatres, is to have its first airing the week of Aug. 19.

Thurston Holland is producing the new show, which will tee off with extracts from the new Hitchcock thriller, "Strangers on Train," now at the Warner Theatre.

Sponsors Ponder Arg. TV Outlook

Buenos Aires, July 31.

Radio advertisers in Argentina are beginning to ask each other about their prospects for the future once the first TV shows are started by the Belgrano web next October. The transmitter, supplied by the Standard Electric Co., has been shipped here and will not take long to set up. The government's purpose obviously is to try and have video an accompilshed fact by Oct. 17, the big Peronist celebration of the anni of the 1945 date when Peron came into power after a brief ouster.

As there are few sponsors who can bankroll the high cost of TV advertising, there is some sales resistance from them. Because all radio and video matters are under one control, it appears that it will be easy to pressure advertisers into accepting at least part of the cost of TV shows. Unless they consent to do so, they can be denied time on radio.

Preparations for the TV launching are well under way, with the principal Radio Belgrano auditorium in Alvear Palace hotel undergoing alterations for tele use. Naturally, the Belgrano web is also training Argentine technicians and producers for TV. Senor Samuel Yankelevich, a son of the Argentine Broadcasting Assn. prexy, is back from the U. S. where he and his cousin Raul Rosales studied the production end from American experts. A group of technical men is still there studying TV technique.

Young Yankelevich has been acting as angel for several legit shows during the last few years as part of the plan to embark eventually on television production. He had a share in the Imperio and Grand Splendid theatres, and as the former has had to be sacrificed to make room for a television auditorium, he and his partners now have arranged to take over the 400-seat Radar Theatre, currently operating as a film theatre. It is possible that these theatres in which Yankelevich Jr. is interested, may be used for TV demonstrations.

British Divvy Freeze Fails to Slough Film Shares; Others Plunge

London, Aug. 7.

Although the stock market here took an unprecedented tumble following the dividend freeze policy announced by Hugh Gaitskell, Chancellor of the Exchequer, picture company shares remained virtually unaffected. The amusement industry was the only one which came out unscathed in Stock Exchange transactions, which represented a paper loss to investors of many millions of pounds.

While the downward trend in stocks generally continued last week, film and theatre stocks continued to hold firm. Last Monday, (30) for example, the only alteration in entertainment quotations was a decline of 7c in Odeon shares and 3c in British and Dominion Film Corp. These are regarded as normal market fluctuations.

Leading brokers and industryites cannot explain why these stocks have been bypassed in the general selling scramble. One view is, that possibly, it reflects the healthier state of the industry which was given a boost with the near-record Associated British Picture Corp. profits, and forecasts that the J. Arthur Rank results would show a substantial improvement. There is also the Eady fund to be taken into account, which it is estimated will add approximately 34% to the domestic gross of British-made pix.

Arg. Film Output Continues Big But Storm Clouds Loom on Coin

Buenos Aires, July 31.

Argentina's film production is going full blast, producers feeling sure that they will continue to get all-out protection from the government despite renewal of foreign film imports.

But on the financial end, producers find things not as easy as a year or two ago, with the official banks less inclined to grant them liberal credits.

This stems from the fact that the producers have not made pictures which yield the much-coveted foreign exchange returns even if grossing well in the local market. Bank's stringency also is due to the general scarcity of coin, which all Argentine industrialists are experiencing. Alarmed by the decline in foodstuffs production, the government now wants to help the rural instead of industrial interests; hence, banks have orders to restrict credits to the latter.

The protectionist decrees enable producers to get credits from the Industrial Credit Bank up to 70% of cost, for production units which produced more than three films in the year preceding, and which plan to make more than three pictures in the year. Interest rates are liberal. But recently the Industrial Credit Bank has appeared reluctant to shell out these loans.

Cinematografica Interamericana has run into censorship troubles over its "Street Alongside the Moon," made in collaboration with Emelco. This studio made its first big hit of the year, "Cosas de Mujer," produced in collaboration with Estudios Mapol, which has broken records at the Gran Rex here. Five other films made by Interamericana this year with Emelco were not so good.

Estudios Mapol will resume production next year, instead of continuing its co-production agreement with Interamericana. It would make five films in 1952, the first a musical starring Cuban songstress Blanquita Amaro.

New Production Outfits Started

While the well-established major studios cut down on their production because of restricted bank credits, new production outfits are constantly springing up, chiefly on the initiative of inexperienced picture makers, who believe film-making is easy.

Pena Cinematografica has been set up by a group of amateurs, with their first production, "Anchors Aweigh." It will use amateur actors. Another new production firm, the Autoctona, is specializing in subjects about Argentina's mining wealth. The first is the "Miners," to be shot on location near the Rio Turbio coal-fields in Patagonia.

Luis Cesar Amadori has run into delays in completing "Teatro Colon" for Emelco. Based on the history of the Colon Opera Theatre, the fact that the opera, symphonic and concert season is in full swing, with rehearsals taking up the daytime hours, has prevented Amadori from using the building for retakes except early in the morning.

Strive For Better Stories

Following the new policy of trying to improve story material for local productions, Argentina Sono Film has purchased film rights to Ernesto Sabato's successful novel, "El Tunel." New policy stems from success of "Los Isleros," which was adapted from a successful contemporary novel. San Miguel Studios has purchased the film rights to Eduardo Pappo's "Men in My Life," a legit play. It was written for Tita Merello, with this legit and screen star producing it. Lucas Demare (of "Los Isleros") is to direct both legit and screen versions.

Lumiton has bought from scripter Maximo Aguirre the rights to "The Resero," story about cattlemen of a century ago. Arturo Garcia Buhr is being sought to play the lead, because of his success in "Los Isleros."

Mario C. Lugones started production for General Belgrano on "X-22," a story scripted by Tito Climent in collaboration with radio writer-producer Miguel de Calasanz. Amelita Vargas, Leo Marino, Alejandro Maximino, Tito Climent and Gogo Andreu have been signed for it. Ralph Pappier has been picked to adapt "The Last Hound," from the prize-winning novel by Guillermo House. Emelco will produce.

Claim British Studio Worker Averages $35

London, July 31.

Average earnings of top bracket studio technicians is claimed to be less than $35 a week since the decline in production. This is revealed by the Assn. of Cine Technicians in a letter to the British Film Producers Assn., rejecting the producers' cost-of-living bonus of about 6c an hour.

Claiming that cost of living has jumped 25% since the current studio agreement was negotiated in 1947, the union rejects the offer on grounds of inadequacy. Turned it down because they contend that technicians engaged in feature production average only 15 weeks work in the year.

The union also charges the BFPA with refusing to discuss the merits of their application, asserting that they were unprepared to be influenced by their case since they intended to insist that ACT accept the same terms as recently agreed on by other unions.

Berlin Fest Tops European Season

Berlin, July 31.

The Berlin Festival Weeks, Sept. 5-30, promise to become one of the top legit events of Europe this year, announcements coming in from top theatrical companies of Europe and the U. S. American National Theatre & Academy (ANTA) will enter the fete upon special request of the State Department. ANTA will present "Medea," starring Judith Anderson. Additionally reported that the ANTA group also will present "Oklahoma," the first time that the Rodgers and Hammerstein play has been shown in Germany. Robert C. Schnitzer is scheduled to lead the ANTA delegation.

Entering also will be the British Old Vic Company, which will present "Othello." Another British ensemble to enter is the Sadler's Wells Ballet. A Comedie Francaise team, headed by Louis Jouvet, also will be present, performing Moliere's "Le Bourgeois Gentilhomme." Austrians are also scheduled to enter.

First opera to be shown at the festival will be Richard Strauss' "Salome," directed by Heinz Tietjen at the City Opera, starring Ljuba Welitsch, of the Vienna Opera. Also on the program is Wagner's "Ring." Astrid Varnay, of the Metropolitan Opera, will sing two roles in this series. Additionally, scheduled to be performed by the local Schiller Theatre Company are two plays by Christopher Fry, one by Moliere and Scribe's "A Glass of Water," latter two directed by Helmuth Kautner.

Final Scene of Paris' 'Grande Nuit' in Court; Blame Float Builders

Paris, July 31.

The last episode of the abortive "Grande Nuit de Paris" which ended in a snafu on the banks of the Seine river last summer, when the floating stage could not be used, was staged in the Court of Appeals here. The court upheld the decision already rendered by the commercial court, making the two contracting firms responsible for the failure.

Only the first part of the show, staged on land and starring Eddie Cantor actually took place. When the floating stage was to have been used, the audience, after a long wait, was told that there was mechanical trouble and that the performance was over. The result was that many refunds had to be made.

What should have been a big moneymaker for the charities involved, and a credit to Pierre Louis-Guerin and the city of Paris became a source of considerable bad feelings.

Salzburg Music Festival Kicks Off In Rain, But Record Year Is Likely

By JOSEF ISRAELS II

Salzburg, Aug. 7.

The Salzburg Music and Dramatic Festival kicked off in a heavy rain, and with the customary atmosphere of speechmaking, long hair music and coffee house klatcherei. It is likely that this year's events will bring a postwar and possibly an all-time record number of tourists to this U.S. military outpost on the Bavarian border.

But for many visitors there will be neither hotel rooms in the immediate Salzburg area, already swollen with American occupation forces and their families, nor seats for the better festival concerts, operas and dramatic shows. These shows inevitably sell out and also lose money. The sole exception is again the traditional "Everyman" with the original Max Reinhardt staging, played in the open air before the Salzburg Cathedral. This seems likely to retain its distinction as the festival's consistent financial savior. Austrian state, the city and the province of Salzburg will kick in as usual to make up deficits.

Consensus of the opening event, Mozart's classic opera, "Idomeneo," was that this showed the wisdom of the ages in very rarely producing this long, obscurely motivated work. Audience, mostly in summery evening clothes, shivered through nearly four hours without intermission in the Rocky Riding School Auditorium now used as Festspielhaus. Women remarked they wished either the icy drafts from backstage would cease or something would happen up there to warm things up. Opera was good to look at, with a batch of the most expensive looking new costumes the Marshall Plan could afford.

Festival management had to contend with loud beefs from concessionaires who paid plenty for privilege of hawking beer and food only to find the big attraction has no intermissions. Observed though that plenty of the richly clothed audience, most dressy since the war, carried refreshments. Artistic heroines of "Idomeneo," sung in Italian, were Hilda Guden and Jane Lawrence, latter an American. She is a looker with a handsome, though not large voice. It was her acting as Elektra which impressed.

In the speechmaking department, U. S. High Commissioner Walter J. Donnelly reminded the Austrians (who would rather be let alone) that the U. S. had gladly fathered the immediate postwar revival of the Salzburg Festival. Both he and Austrian President Koerner talked a lot about Mozart's home town, which historians reveal the composer actually hated and avoided as much as possible during his lifetime. But now Salzburg's all out for Mozart with streets and square, a popular candy (Mozart kugeln) and the Mozart birth house as standard rubberneck features. The birthplace has just been sold to a Trieste insurance company who want to make it into an office building and have run into violent opposition from city fathers who want it kept as a tourist attraction but not enough to do anything about it financially.

Plenty of Fishtail Cads

The "Idomeneo" preem drew limousines, tux and ermine wraps beyond anything the town ever saw. The whole Salzkammergut is swarming this year with fishtail Cadillacs with tourist plates. The natives who could not afford a festival ticket, even if they could lay their hands on it, stood loyally before the Festspielhaus, soaked and cold, gaping at the rich people and U.S. dignitaries who never had it so good back home. American MP's fought Austrian cops for the traffic control until the streets were snarled magnificently.

Later in the Festival month come bigger events like Alban Berg's atonal "Wozzeck"; a newly staged "Othello" and Leopold Stokowski. On the dramatic side the big features are "As You Like It," in German and something called "The Broken Jar" dredged up from the Austrian classics by a state-theatre type management. But to the tourists the big thing is just to be in Salzburg in festival time.

Harold Lloyd's Brit. Pic

London, Aug. 7.

Harold Lloyd, who left London last Wednesday (1) for a two-week continental jaunt to Paris and Rome, is returning to continue discussions with Monarch Films on the possibility of lensing a British-made comedy next year. W. J. Gell, the Monarch topper, said that substantial progress had been made in the discussions. If a suitable subject can be found, a deal probably will follow.

Lloyd confirmed that he would be interested in starring in a British picture, but emphasized that the vehicle would have to be "just right."

Govt. Quitting Aussie Radio

Sydney, Aug. 7.

The Robert Menzies Liberal Party government has decided to sell its stock in Amalgamated Wireless Australasia, Ltd., reported to be valued at around $4,500,000. This move follows a promise made to the electors by Prime Minister Menzies that his government would get out of any monopoly over private enterprise. The most powerful organization here, AWA manufactures radio sets and equipment and operates eight commercial radio stations, key one being 2 CH here.

Sydney financial experts suggest that the major reason for government's bowout of AWA is that this organization is one of the successful bidders for the supply of TV equipment for proposed governmental controlled stations here. Understood that some 20 organizations, including several from the U. S., Britain and Holland, bid for the video setup, but AWA was successful in winning the government contract.

Belief here is that the Menzies government does not intend to place governmental shackles on tele Down Under permanently, but ultimately will permit private enterprise to take over its operation.

New Tax Setup Likely To Net British Exhibs $10,300,000 a Year

London, Aug. 7.

New tax schedules went into force last Sunday (5), and with them a new scale of admission prices, which will net an additional $10,300,000 annually for exhibs. This will add $5,400,000 to the Eady fund for British production.

Operation of the new tax plan has led to a nationwide raising of admission prices. Threatened revolt among indie theatre owners against this policy has, in the main, fizzled out. Only a comparatively small number of film theatres are standing out against the general trade policy.

Industry acceptance of the revised tax scheme was conditional on a government promise to review the whole principle of amusement tax collection. Exhibs have already had their first talks with the Customs and Excise authorities, and urged introduction of a percentage scheme with a sliding scale to benefit the smaller theatres. A comprehensive plan will be worked out immediately after the summer recess, with high level talks with the treasury expected by early fall.

2 'Cleopatra' Radio Shots

London, Aug. 7.

Laurence Olivier and Vivien Leigh are to broadcast two 15-minute excerpts from "Caesar & Cleopatra" and "Antony & Cleopatra" in the final program in "From the London Theatre" next Sunday (12).

Last weekend, Celia Johnson, Margaret Leighton and Renee Asherson aired a 30-minute excerpt from "Three Sisters."

Tough on TV Set Owners

Paris, July 31.

A decision which will not help the sale here of TV sets has been handed down by the Paris court. Television set owners cannot consider it their right to install an aerial on roofs of their apartment houses unless they get special permission from the landlord. TV users can put up aerials on balconies, but these are not good for use of TV here with the new 819-band definition.

O'Brien's Plea On British Prod. Brings Results

London, Aug. 7.

The SOS sent out by Tom O'Brien, M.P., to the Prime Minister, urging him to intervene in the production crisis, has led to positive government steps being taken, following a meeting between the union leader and Board of Trade prexy, Sir Hartley Shawcross last Wednesday (1).

The government has agreed to provide additional coin to keep the National Film Finance Corp. in business. In the House of Commons the following day (2), Shawcross announced that the corporation's credit was being increased by $5,600,000, making an overall advance since its formation of $22,400,000. O'Brien had asked for an additional credit of $9,800,000 a year for the next three years.

Shawcross said the government favored restoration of a distributor's quota and would see what steps could be taken next year in negotiation with the American industry.

One of the main issues raised by O'Brien was the reported closure of Denham studios and their possible dismantling. On this Shawcross has agreed to have personal talks with J. Arthur Rank and to seek an assurance that the studios may be kept available for British production.

Although urging either full convertibility of Hollywood earnings or the restoration of free remittances, O'Brien asked Shawcross to press for an agreement with the American industry to spend agreed sums on production in Britain. It was suggested that unless adequate financing was made available to the NFFC, sterling balances of American film earnings would become "the sole source from which credits for film production can be obtained."

As part of the government's 1952 program for the industry, O'Brien urged setting up of a joint negotiating committee consisting of representatives of the British and American governments, and the two industries. Such a committee, he believed, should negotiate future Anglo-American film agreements and would replace the present method.

Current London Shows

(Figures show weeks of run)

London, Aug. 7.

"Anthony"-"Caesar," St. Jas. (14).
"Blue for Boy," Majesty's (36).
"Carousel," Drury Lane (61).
D'Oyly Carte, Savoy (14).
"Fancy Free," Pr. Wales (13).
"Folies Bergere," Hipp. (22).
"Gay's the Word," Saville (25).
"Happy Family," Duchess (14).
"Hollow," Fortune (10).
"Intimate Relations," Strand (2).
"King's Rhapsody," Palace (98).
"Kiss Me, Kate," Coliseum (22).
"Knight's Madness," Vic Pal (73).
"Latin Quarter," Casino (22).
"Little Hut," Lyric (50).
"London Melody," Empress (10).
"Love 4 Colonels," Wyndh'm (12).
"Man & Sup'rm'n, Prince's (25).
"Penny Plain," St. Mart (6).
"Reluctant Heroes," Wh'th. (47).
"Ring Round Moon," Globe (71).
"Seagulls Sorrento," Apollo (60).
"Take It From Us," Adelphi (40).
"Three Sisters," Aldwych (15).
"To D'r'thy a Son," Garrick (37).
"Waters of Moon," H'ym'kt (15).
"Who Is Sylvia," Criterion (36).
"Who Goes There?" York (19).
"Wife's Lodger," Comedy (3).
"Winter's Tale," Phoenix (6).

OPENING THIS WEEK

"Fires Midsummer Eve," Embassy.
"Polygamist," New Lindsey.
"Right Side Up," Arts.

CLOSED LAST WEEK

"Come Live with Me," Vaude (7).

'Alice' Beats London Hot Weather, Terrif $13,200; 'Fury' Fine $6,200, 'Groom' Good $5,800 for 2d Round

London, July 31.

Only one picture, among current West End programs, has succeeded in beating the heat wave. This is Walt Disney's "Alice in Wonderland," which had its preem at the Leicester Square Theatre. It is soaring to wow $13,200 in opening round after a great $5,600 in initial weekend.

The new Metro-British offering, "Calling Bulldog Drummond," failed to stay on the course, and was pulled after two weeks. It got $13,200 in its final week, below average in view of a stageshow coupled with it at the Empire. "Sound of Fury" opened in pleasing style, being helped by good critical appraisal. Looks fine $6,200. "Tales of Hoffmann" is still in the money in 14th stanza.

Estimates for Last Week

Carlton (Par) (1,128; 65-$1.60)—"Tales of Hoffmann" (BL) (14th wk). Still doing satisfactorily for length of run at $3,400. "Love Happy" (Monarch) follows in two weeks.

Empire (M-G) (3,099; 50-$1.60)—"Calling Bulldog Drummond" (M-G-British) and stage show. (2d wk). Disappointing $13,200 after below average $15,300 opening round. "Law and the Lady" (M-G) opened July 29.

Gaumont (CMA) (1,500; 45-$1.60)—Half Angel" (20th) and "As Young as Feel" (20th) (2d wk). Fair $4,200. "Chicago Masquerade" (GFD) and "Iron Man" (GFD) opening on Aug. 2.

Leicester Square Theatre (CMA) (1,753; 45-$1.60)—"Alice in Wonderland" (RKO-Disney). Drawing big crowds throughout the day, and will finish opening week with terrific $13,200 after socko $5,600 opening weekend. Stays on indef.

London Pavilion (UA) (1,217; 45-$1.60)—"Sound of Fury" (UA). Crix helped this to $3,100 in first three days, and should do fine $6,200 on week. "Murder, Inc." (WB) follows.

Odeon, Leicester Square (CMA) (2,200; 45-$1.60)—"Hotel Sahara" (GFD) (3d wk). Moderate $5,000. "No Highway" (20th) in on Aug. 2.

Odeon, Marble Arch (CMA) (2,200; 45-$1.60)—"Comin' Round Mountain" (GFD) and "Prince Who was Thief" (GFD) (2d wk). Fair $5,800. Stays another week with "Man in the White Suit" (GFD) opening Aug. 9.

Plaza (Par) (1,902; 65-$1.60)—"Here Comes Groom" (Par) (2d wk). Holding up with good $5,800. "Red Mountain" (Par) opens Aug. 3.

Warner—(WB) (1,725; 45-$1.60)—"Fine and Dandy" (WB) (3d wk). Expected to finish at steady $5,200. "Strangers on Train" (WB) opens Aug. 2.

'So to Bed' as Musical

Glasgow, July 31.

Leslie Henson is cast as the famous English diarist, Samuel Pepys, in a musical version of J. B. Fagan's 1926 play "And So To Bed," which preems at Liverpool Aug. 20. It goes to Manchester, Glasgow and Edinburgh before the London opening in October.

Jessie Royce Landis will play Mrs. Knight, one of Charles the Second's bevy of mistresses. New version will have music and lyrics by Vivian Ellis.

Paris Nightclub Walkout Averted

Paris, Aug. 7.

An anticipated strike of musicians against local niteries has been avoided. In an eleventh hour move bonifaces accepted a musicians' ultimatum which expired Saturday (5).

Their old salary was about $5 for a four-hour session and $7 for six hours, with $1.50 per extra hour. Bandleaders get about 50% more. This, of course, goes for musicians and leaders which are not rated as name bands.

Another thing they wanted was a professional card instituted, equivalent to a closed shop. They claim there is not only considerable opposition employment from amateurs such as Army musicians, etc., in spare hours, but also that the number of foreigners employed, especially Negro musicians, is far beyond the legal 10%.

Nitery operators were not adverse to giving the raise, but they didn't want it to be put in writing since now they will have to pay the social security bite resulting from the raise.

Italian Film Grosses Up $14,000,000 in Year; Nearly 900 More Houses

Genoa, July 31.

Figures recently released by the Italian Society of Authors and Editors show that Italian legit and film attendance during 1950 rose sharply over previous years. Number of tickets sold in Italian pic houses went up 46,000,000 from 1949 while the total take in these theatres increased from $79,000,000 in 1949 to $93,000,000 last year.

A total of 8,398 film houses were operating in Italy during 1950 as against only 7,545 in 1949. Smaller gains were made by the legit theatre, there being 6,618,000 tickets sold during 1949 and 7,353,000 in 1950. Legit biz increased $1,500,000 over 1949 to approximately $7,336,000 with the aid of a large government subsidy accorded Italian theatrical companies. Highest attendance months were December and January.

During 1950, tickets sold for Italian sporting events, notably soccer, showed a gain of over 10%, $59,000,000 being spent in Italy during 1950 on lottery tickets, bets and football pools.

Native Tourists Spend Most Coin in Mexico

Mexico City, July 31.

Native tourists mean more coin for Mexico than do foreign visitors, according to the National Tourist Commission which checked railroads, other transportation companies, hotels, restaurants, merchants and amusement spots in its survey. Native tourism is increasing, the commission reported.

The findings upset the theory entertained in Mexico and abroad that tourist trade, a big benefit for this country, is all foreign. However, the commission stressed, foreign tourists are vital because their coin, especially dollars, keeps cash reserves of the Bank of Mexico strong.

UNIONS SEEK PROBE OF BRIT. PIX CRISIS

London, July 31.

Three resolutions on the British film crisis have been tabled for the Trades Union Congress, which is being held at Blackpool in the week starting Sept. 3. They have been submitted by British Actors Equity, Assn. of Cine Technicians and the Musicians' Union.

The three unions call for a square deal for British production. Equity pleads particularly for the implementation of the five-union policy laid down by the Film Industry Employees Council as a necessary measure to prevent the threatened extinction "of this vital national asset."

A further Equity resolution requests that the Chancellor of the Exchequer set up a working party for the theatre, with special reference to the growth of monopoly in theatre ownership, while a motion from the National Assn. of Theatrical & Kine Employees aims to overhaul obsolete regulations, including the Cinematograph Act of 1909.

4 Pix For GI Circuit

Frankfurt, July 31.

"Inside Walls of Folsom Prison" (WB), "Along Great Divide" (WB), "Comin' Round Mountain" (U) and "Sword of Monte Cristo" (20th) are Aug. 5 releases on the Army's theatre circuit here.

PEOPLE WILL TALK!*

*PREVIEW AUDIENCES ARE CHEERING THE NEW **ZANUCK-MANKIEWICZ** HIT

CARY GRANT AND **JEANNE CRAIN** IN **"PEOPLE WILL TALK"!**

YES! People are talking plenty about 20th Century-Fox!

Inside Stuff—Pictures

Picture with Hollywood names is being made for national distribution under sponsorship of the Dearborn Motors Corp., cross-country marketing organization for Ford tractors and Dearborn farm equipment. Film is of an institutional nature for it tells a story of modern farm life. Plot involves a farm girl who gives up her career as a singer to return home "because I'm happiest on the farm, where people are folks and your neighbors are real friends."

Cast in top roles are Hazel Dawn, Jr., and Paul Langton. Miss Dawn was a 20th-Fox contractee for three years while Langton appeared in several Metro pix, including "They Were Expendable." Jam Handy, producer of commercial films, is turning out the pic. Most of the shooting is being done on an eastern Michigan farm under Haford Kerbawy's direction. Supporting players include Calvin Thomas. Paula McLean and Gordon B. Clarke.

Direct-mail campaign for 20th-Fox's "David and Bathsheba" is expected to be one of the largest ever undertaken for a pic. There's been an overwhelming public response to the first series of key ads for "David." More than 575,000 requests for full-color brochures on the film have been received in response to 22 ads in July issues of mags and newspaper supplements. Some 211 more ads are slated for publication during August and September. Total direct-mail campaign is anticipated to pull a readership of almost 20,000,000 before its windup, 20th claims.

American Broadcasting Co. correspondent Ray Brock in Istanbul footnotes the fact that the "friendly divorce" of young Turkish millionaire Ali Ipar from ex-film star Virginia Bruce is not only destined to make local history, but will probably cause the bothersome Turkish bill to be repealed. The Ipar family is one of the wealthiest in Turkey. The old law forbids marriage by a Turkish officer to a foreigner, otherwise Ipar would be called up for service as an enlisted man, which hitch calls for 2½ years.

While in London to arrange for final Technicolor prints on "The River," producer Ken McEldowney conferred with Devedas Gandhi, son of Mahatma Gandhi, and negotiated a deal whereby he'll secure films about India for the Gandhi Memorial Film Library. Pix showing the Mahatma will be turned over to McEldowney for possible use in a full-length feature which the producer is prepping on the late Indian leader. "The River," incidentally, is scheduled to preem at the Paris, N. Y., Sept. 10. It was lensed in India.

King Bros. turned down the request made by 20th-Fox to change the title of "The Black Lash" on the ground that it sounds too much like "Backlash," which Sol Wurtzel produced on the Westwood lot in 1947. Frank King pointed out that the forthcoming picture is a tale of cruelty on a Louisiana prison farm and could not possibly be confused with the Wurtzel film.

Conspiracy Among Distribs

Continued from page 7

Paramount case. The Dipson decision is the first time, since the windup of the decree, that the situation has been squarely presented in this Circuit Court, and the Dipson decision not only points up the previous declarations of the court on the subject but clarifies and extends the rule of proof in motion picture antitrust cases so that there is now no doubt as to its exact legal application.

Dipson's contention, and one which is sought almost uniformly to be availed of by plaintiff exhibitors in these cases, was that the Paramount case established that a general conspiracy existed among the distributors and that, therefore, all that a complainant exhibitor has to do is to prove his damage. The pleadings of practically all exhibitors who have brought action against the distributors set up the Paramount case and claim that they are automatically entitled to damages thereby. This theory the court rejected entirely, holding that while the Paramount case established a general conspiracy, a private plaintiff not only has to prove that the conspiracy existed *as to and against him*, but must also show that he had sustained damages by reason thereof.

The Dipson case goes even further. The appellate court for the first time took legal cognizance of other outside facts which were adduced by the distributors to show that there was both no conspiracy and no damage to Dipson. The court held that the evidence showed that Dipson's operations were on a more widespread scale than those of Shea (the defendant exhibitor), and that, while Dipson was an experienced exhibitor, his operations were more promotional than those of Shea.

In addition, the court emphasized that "bad management," instead of the impact of the distributor's alleged conspiratorial actions, played a large part in the losses which Dipson claimed he sustained. The court also highlighted the fact that many of the distributors had had unsatisfactory dealings with Dipson, which furnished ample cause for their preference of Shea to Dipson in some of their competing locations, and also that in at least one location the unfair competitive activities of another independent exhibitor were admittedly the cause of some of Dipson's losses.

The court's opinion showed minute examination of the selling practices of distributors in Buffalo. From such study, it concluded that because there was a definite lack of uniformity in any claimed preference of Shea over Dipson, and because Dipson received preference in several of the locations in which he was complaining, no conspiracy had been established. The fact that the conspiracy alleged by Dipson was with respect to preference as to runs only, and not deprivation of product, and that Dipson admittedly wanted all or nothing from each distributor, impelled the court to the conclusion that the conduct of the distributors did not indicate the existence of any conspiracy against Dipson in Buffalo.

Rouse-Greene

Continued from page 3

keep the film-makers posted on audience screen preferences. The entire premise here is wrong, according to R&G, for the reason the public doesn't manifest any choice of pic themes in advance. The ticket-buyer knows what he wants in screen fare only when it's offered, not before, say R&G.

The writers create the trends, not the public, they declare. They are the basically creative branch of the business, putting an idea into definitive form and offering it to the customers.

Despite this, R&G insist, film scripters are restricted to the point of impairing pix. R&G believe a qualified writer should stay with the film until its completion, working with the director and producer and taking a hand in the dubbing and cutting. Instead, the team complains, the writer is shut off from the pic immediately upon handing in his copy.

Additionally, the scrivener in many cases is told the theme to pursue and often is guided on story twists and turns. This has the effect of placing a restraint on his creative talent, according to R&G.

In other lines—sculpture, fashion designing., etc.—there's no effort to figure out what the public wants in advance, and in specific terms, R&G observe. The newly molded product is offered to the consumer and is accepted or rejected.

On the other hand, Hollywood is on the constant prowl for pic theme guideposts, seeking prior knowledge on what will score best at the b.o.. Also, many pic-makers are inclined to follow up a successful film with another of the same type. This sometimes has commercial advantages but always has the effect of discouraging resourcefulness on the part of the writer.

WB Ties in 35th Anni Of Sound With Releases

Warners is hitching its current 25th anni of sound celebration to a sales pitch on forthcoming product. This week the company marked the initial commercial showing of a sound picture, Aug. 6, 1926 ("Don Juan," starring John Barrymore).

Consequently, the rest of the year's product will be labeled "anniversary pictures." Special pressbooks are being prepared to herald the 25th year of sound on film and will stress tieups with newspapers and department stores on the changing scene, such as fashions and modes of living.

Anniversary week kicked off Monday (6) with ceremonies at the studio. A premiere of "Captain Horatio Hornblower" will be held at the Warners Hollywood Theatre tonight (Wed.).

After this week's opening plug the celebration will continue until the end of 1951 with the release of the following anniversary films: "Strangers on a Train" (already released), "Force of Arms," "A Streetcar Named Desire," "Jim Thorpe—All American," "Starlift," "Come Fill the Cup," "Painting the Clouds With Sunshine," "Close to My Heart," "The Tanks Are Coming" and "Distant Drums."

'What's Good Pic?'

Continued from page 7

cussions revealed, what exhibs were really beefing about in the final analysis was not "message" pictures or an oversupply of oaters or "cycles," but the fact they had gotten stuck with some bad pictures in each category. There was no complaint against the good ones.

'What Is a Good One?'

That has served to revive the old discussion in trade circles of "what is a good one?" Since many that have received acclaim from both reviewers and industryites have failed to click at the b.o.—and vice versa—conclusion is that what is labeled a "good" picture frequently only wins that appellation by the fact that it has done business.

Moral drawn by Hollywood from all this—and grudgingly agreed to by some of the exhibs present—is that flatly protesting in advance any type of film is bad showmanship. It is just as likely as not that a "message" pic or one of the westerns of which there are "too many" will prove to be a "good" one— one that's smash at the b.o.

Exhib confusion as to what they want is easily explained via a poll of small-town audience preferences conducted recently by the U. of Illinois. Mentioned most frequently as type of pix liked best were mysteries, comedies, musical comedies, westerns, adventure and war films. On the other hand, mentioned most frequently on the dislike side were war films, westerns, full-length cartoons, mysteries, documentaries and operatic musicals, in that order.

Obviously, such overlapping is sufficient to confuse any exhib, and the University concluded that a little town exhib "has a difficult time in reconciling different tastes of a small, compact population."

Just as theatremen were shown during the Coast seminar that many of the types of pix to which they were objecting were their biggest grossers, it can be likewise demonstrated than an exhib would get in trouble by being guided by results of such a survey as that in Illinois.

For instance, while war films headed the "dislike" list, VARIETY's compilation of top-grossers for 1950 shows that there were eight war pix well up on the list and that "Battleground" (M-G) was, in fact, No. 2.

Similarly, a fairly respectable segment of those polled put full-length cartoons in third place among the "disliked." Yet Walt Disney's "Cinderella" was the sixth biggest grosser last year and "Alice in Wonderland" is currently doing smash biz.

Two more cases of "dislikes" currently being refuted are documentaries and operatic musicals. In the first category, "Kon-Tiki," made up of scraps of film shot by six men with a 16m camera on a raft drifting across the Pacific, is doing tremendous biz in virtually every opening. As for "operatic musicals," exhibs could hardly want better grosses than "The Great Caruso" is currently getting them.

Exhibs Flock to Join COMPO's Jubilee Drive Via Local Tie-ins

Exhibitors of the nation are rapidly joining in the industry-wide jubilee drive, "Movietown U.S.A.," during October and November, under the auspices of the Council of Motion Picture Organizations. They'll tie in on a local level with the national b.o. campaign.

Throughout the past week theatre groups and individual exhibitors have been promising full support and announcing jubilee chairmen. Major territories that have already formed committees to direct local work include Oregon, Ohio, Michigan, Western Pennsylvania, Utah, Texas, New England and New York. Letters from other groups and individuals continue to flow into the N. Y. COMPO headquarters.

Meanwhile, details of organization are being completed by Robert J. O'Donnell, national director of the campaign. He will take over the reins formally at a luncheon meeting today (Wed.) at the St. Moritz Hotel, when he addresses industry advertising heads.

Various projects involved in the campaign have been assigned to advertising and publicity chiefs of the major companies by 'ODonnell. They are:

National advertising, Howard Dietz; general publicity, Art Schmidt; general exploitation, Charles Simonelli; star tours, Mort Blumenstock; campaign book and accessories, S. Barret McCormick; opening dinner, Charles Einfeld; national radio broadcast, Jerry Pickman.

The opening dinner for the drive will be held during the first week of October at a time and place to be announced later. An effort will be made to obtain President Truman as principal speaker.

Max Youngstein of United Artists has volunteered to act as special assistant to Charles McCarthy, coordinator of the campaign's advertising and publicity. Youngstein gave the COMPO board the first presentation of the campaign last November.

A bureau to handle news and features was formed Monday (6) at a meeting of publicity representatives from the major companies. Art Schmidt, chairman of the publicity committee in the east, made the following assignments:

National news weekly magaines and newspaper supplements, John Joseph; general magazines, Philip Gerard; fan magazines, Don Prince; radio and television, Mort Nathanson; news syndicates, Larry Golob; columns, Al Tamarin; trade-press, Hortense Schorr; out-of-town publicity, Sterling Silliphant; financial press, J. Raymond Bell; house organs and business trade publications, Al Corwin. Serving on the general committee with Schmidt are Madeleine White and Steve Edwards.

Employed this week to work on the special jubilee press book are Jones Arnold, formerly with UA, and George Fraser, formerly with Eagle Lion.

Coast Luncheon Pledges Aid to B.O. Campaign

Hollywood, Aug. 7.

Leaders of all branches of the film industry enthusiastically pledged cooperation for nationwide tours which will spearhead COMPO's "Movietime U.S.A." program this fall. Studio heads, Guilds and other industry organization leaders, gathered at a luncheon meeting headed by Sam Briskin, Hollywood chairman for the drive, moved immediately to prepare lists of personalities available for tours.

Latter, as outlined by Briskin, will cover cities throughout the country during the first week in October with 200 stars, producers, directors, writers and other industry figures participating.

Talk by Robert J. O'Donnell, piped in from Dallas, stressed exhib enthusiasm for the idea and unity achieved at recent COMPO meetings here. Talk was echoed by Y. Frank Freeman, board chairman of the Assn. of Motion Picture Producers.

Briskin stressed fact that industry figures always were able to achieve complete cooperation in the past to assure success of charitable, public service and patriotic campaigns. This, he noted, was the first such meeting called to effect such a spirit of cooperation on behalf of the industry itself.

"On the basis of past achievement, I know a little effort from everyone here will put this program over and win back our rightful position on the front pages of the newspapers and in the minds of the public as the No. 1 entertainment medium," Briskin stated. He explained that original plan for a kickoff dinner in Washington Oct. 1 has been expanded to include dinners in perhaps a dozen cities, tied in with a nationwide broadcast. Groups attending opening-night affairs will then split into smaller groups to tour the country.

To make the greatest number of personalities available, studios have asked not to schedule any film to start between Sept. 27 and Oct. 6. Briskin later appointed Lou Smith, chairman of the studio publicity directors committee, to handle public relations connected with organization of the tours. Smith will coordinate his activities with those of COMPO reps in N. Y.

N.Y. As 'Pilot'

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campaign with COMPO's "Movietime, U. S. A.," which will take place in October and November. Chairman Schwartz is eager to form a committee to arrange for such a marriage.

Teen-Age Pitches

Pitches to attract teen-agers included a New York Times Youth Forum on television and on film; a group interview, arranged through the board of education, between high school editors and Paramount's "Golden Circle" players, covered by CBS and Ladies Home Journal; a circulating display on motion pictures for the high schools of New York.

A cooking show, with a showwise demonstration, doing "Dinner for a Bride" and "Dinner for the Boss," with the same kind of giveaways used by daytime TV shows, has been planned to attract women for matinees. This show was set as a demonstration at the RKO Flushing.

The organization held a conference for exchange of views with several New York newspaper publishers; plans special exploitation with the Journal-American, which restored institutional "Go to the Movies" advertising; prepared copy and all production details of a series on "Go to the Movies," which is now running in The Brooklyn Eagle. A series on "New Players" was prepared for the N. Y. Post and is now current. Work is under way for conferences leading to institution of a "Guide to Hit Movies" for N. Y. dailies.

Activity of interest to book-reading public included story on books made into films this year and sent to book editors and book tradepapers; display on books made into pictures this year, assembled and sent to three borough libraries.

Stories on theatre construction appeared in the Sunday News, the Journal-American and tradepapers. Stories are being prepared on community uses of N. Y. theatres, women's viewpoint on dressing up and going out, the romantic compliment that is paid a woman when a man takes her out, etc.

In the planning stage is a TV or radio program based on the premise that some of the biggest song hits originated in Hollywood. The Bond department store sign on Times Square carried the copy, "It's good to dress up—go out—see a movie." Other signs are in preparation for delivery trucks, buses.

20th's Tolstoy Short

Slanted as a public relations boost for theatres and the film industry, "The Guest," a 32-minute religious drama based on a classic short story by Tolstoy, will be released by 20th-Fox this month.

Labeled as the first of a series of inspirational short subjects, "The Guest" follows the company's other "long shorts," "The Magnetic Tide" and "Why Korea?" It was produced by John Adams and John Healy, and directed by Harve Foster.

Pity the poor traffic cop at Radio City Music Hall. It's been a nightmare for him. After 10 record-breaking traffic-jammed weeks of *"The Great Caruso," *"Show Boat" sailed in. The grosses and the crowds are bigger than ever. The traffic cop remembers that M-G-M started it in November with *"King Solomon's Mines" followed by *"Kim," "Father's Little Dividend" and *"Royal Wedding." It was one M-G-M traffic problem after another! He thought nothing could top those *"Caruso" crowds but *"Show Boat" in the hottest days of summer is setting new Music Hall records. All over the nation it's the same, the box-office toppers are M-G-M.

Big chief Leo, the Leader, has hit a stride unparalleled in film history. Soon you'll hear about the next big M-G-Musical *"An American In Paris." Meanwhile it's smart to know what's what with the company that's hot. Keep close tabs on the Trade Shows. Next: August 14th – "THE RED BADGE OF COURAGE" – *(The best film about the War Between the States since GWTW.)*; and August 20th – "THE PEOPLE AGAINST O'HARA" *(Spencer Tracy scores again!)*. Two important pictures you should see!

**(Asterisks denote Technicolor)*

RKO Theatres In 109G 2d Qtr. Net

Continuing on the decline, RKO Theatres concluded its second 1951 quarter with a net profit of $109,697, the corporation disclosed. Earnings for the first six months of this year, up to June 30, amounted to $551,639. Latter figure includes $378,886 net profit from the sale of capital assets.

Exact comparison figures are not available for the reason the circuit last year was integrated with the RKO picture company. Divorcement was effected last Jan. 1. However, pro forma statements issued earlier indicate the circuit earned about $300,000 per quarter in 1950. Quarterly net in 1949 averaged about $1,040,000.

Actual income for the first six months of this year, exclusive of the $378,886 in profit from capital assets deals, was $172,753. This compares with the 1950 first-half net of $600,000, and $2,080,000 for the initial six months of 1949.

Stockholders Tiff

Continued from page 5

prexy Sol A. Schwartz. Schwartz has been on the Coast, assumedly relaying the demands to Hughes' aides, Noah Dietrich and Tom Slack. He returned this week.

What it comes down to, therefore, is that Greene is awaiting word from Hughes on these demands. Rather than delay any longer, however, in case (as is felt probable) the reply should be negative, Greene is preparing to appeal for proxies. The four months until the stockholders' meeting is a relatively short time to make the necessary solicitation.

"We'll continue our discussions, but the situation has reached a point in time where we must take action," a Greene spokesman declared.

The Wall Streeters felt they were given a strong boost in justifying their desire for a management change by the second-quarter profit statement issued last week for the period ending June 30. Thirteen-week net was $109,697. Average quarterly earnings for 1950, based on pro forma statements, were $300,000 and for 1949 $1,040,000. (See separate story.)

Another new factor in the situation was disclosed during the week. That was that Floyd Odlum's Atlas Corp. had reentered the RKO Theatres picture by acquisition of 76,500 shares during the past six months. Atlas was controlling stockholder in the RKO parent company before divorcement, selling out in 1948 to Hughes. Whether Odlum will swing behind Greene is undisclosed. (See separate story.)

Cause of the Greene alliance was given a considerable hypo several weeks ago by the Dept. of Justice. It caused resignation of one Hughes-appointed director and has asked for ouster of two more. Greene's group wants the privilege of naming the men to fill the vacancies, which would give it a majority of the five-man board.

A.C. Drive-in Mgr. Defies Order vs. Cash Giveaway

Atlantic City, Aug. 7.

Paul Peterson, manager of the Walter Reade drive-in located in suburban Pleasantville, has defied an order issued by Prosecutor Louis P. Scott which would halt "Pay Nights" on Mondays and Fridays.

"Pay Nights" were instituted when the prosecutor ordered the theatre to discontinue "Screeno," featured those two nights. Scott called "Screeno" a type of bingo, and as he has closed all kinds of bingo, except that played in hotels, he followed through by halting the theatre version.

"Pay Nights" is another gimmick by which patrons receive cash awards. It was held last Friday night (3) with no arrests.

UPT STOCK SWITCH

An additional 11,014 United Paramount Theatres certificates of interest have been converted into regular common shares, according to listings on the N. Y. Stock Exchange. This leaves a balance of 334,799 certificates which still are outstanding, and a total of 2,727,477 regular shares of common.

'Men,' 'Home of Brave' Nixed By U. S. for Japs

State Dept. and military government have refused to okay exhibition of two Stanley Kramer films in Japan. They are "The Men" and "Home of the Brave," both of which deal with military subject matter.

Kramer, meantime, has made a deal with Samuel Goldwyn whereby two other films will be distributed in Japan via Goldwyn. They are "Cyrano de Bergerac" and "Champion." Nip release will be through Diae, with which Goldwyn has an exclusive distribution deal.

Objection to "Men" and "Brave," it is assumed, stems from official feeling that Jap orientation has not yet reached the point where it would be wise to show effects of war on Americans.

Lippert Switch

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Classics there's an industry need for a distrib outfit to serve the indie producer. Lippert Pictures already operates in the 31 exchange areas throughout the country.

Lippert, himself, owns 85% of the distrib wing, with the balance held by franchise-holders. The European production deals, he said, are starters toward acquisition of more independent product. Recently made transactions call for Lippert to provide American stars and stories. In return he gets Western Hemisphere distribution rights, among other concessions.

First feature on the Exclusive Films deal will be completed next week. It's tagged "Blonde Blackmail" and stars George Brent and Marguerite Chapman. "Dead on Course," a story which Lippert acquired from producer Alexander Paal, will roll Sept. 3 at Exclusive's British studio, and "The Stolen Face," a Paul Henreid starrer, is scheduled to start Oct. 29. Lippert declined to identify the French and Italian firms with which he'll coproduce.

Turning to Lippert Productions, the topper's film-making branch, Lippert pointed out that the company is in a healthy position insofar as product is concerned. Out of a program of 28 pictures originally scheduled to be made in the 1951 calendar year, 14 have already been released, and the rest have been completed and are awaiting distribution.

Bearing out contentions of other film producers that TV won't absorb expensive product, Lippert again emphasized that he won't make any more pictures especially for television. The stations have a set price for films, he said, and a $30,000 pic to them is just another 26-minute film. His sales experience to TV on "Pier 23," an actioner with Hugh Beaumont and Ann Savage, was "very disappointing."

Lippert planed to the Coast Friday (3) after a two-day stopover in New York. William Pizor, company foreign sales chief, accompanied Lippert on the European junket but did not return with him. He'll stay abroad another two or three weeks.

Lippert Slow on TV

Although five theatres in the Los Angeles area revealed plans for large-screen television installation last week, Lippert, who operates a string of houses in northern California and Oregon, doubted he'd take such a step.

"Most of my theatres," said Lippert, "are in rural towns such as Eureka, Cal. In these situations people are lucky to get good radio reception, let alone pick up TV programs."

Denver's 1st TV

Continued from page 1

Denver, and from the Denver terminal to the theatre. Wolfberg said that transmission costs from Omaha would be about $17,500 monthly. He's planning eventually to include the four Wolfberg drive-ins in the Denver area to his big-screen chain.

Wolfberg hopes to bring his customers special events, such as boxing, football, basketball and important public events. He's also pitching to networks and sponsors for permission to pick up their regularly-scheduled programs. Since the city is without a TV outlet it's believed the webs and advertisers will jump at the chance to expand their audience.

Briefs From the Lots

Hollywood, Aug. 7.

Paula Corday joined **Mario Lanza, James Whitmore** and **Doretta Morrow** in "Because You're Mine" at Metro . . . **Abbott and Costello** completed their "Jack and the Beanstalk" two days ahead of schedule on the Hal Roach lot . . . **Helen Eby-Rock** signed for "Singin' in the Rain" at Metro . . . Protestant Film Commission completed two pictures, "A Wonderful Life" and "Wings of the World," for showing in theatres as well as to church groups . . . "Yellow Fin" is the new tag on "Blue Fin" at Monogram . . . **Michael Mark** joined **Hugo Haas'** "Thy Neighbor's Wife" cast at Motion Picture Center.

Metro bought "Good Boy," authored by **Mary McCherry** . . . "Women in the Dark" is the final tag on Republic's "Unclaimed Cargo" . . . **Robert Keith** snagged a featured role in Perlberg-Seaton's "Somebody Loves Me," starring **Betty Hutton**, at Paramount . . . **Richard Boone** plays second male lead in the Dale **Robertson** starrer, "Return of the Texan," at 20th-Fox . . . **Christine Larson** drew the femme lead opposite **Jon Hall** in the **Sam Katzman** production, "Brave Warrior," at Columbia . . . **Sol Lesser** signed **Dorothy Hart** to play opposite **Lex Barker** once a year, starting with "Tarzan the Hunted" . . . **Frances Zucco** plays a nurse in Warners' "I'll See You in My Dreams" . . . **Micheline Prelle** withdrew from 20th-Fox's "Five Fingers" cast because of impending motherhood.

Stanley Kramer bought the **John Fant** novel, "Full of Life," and signed the author to do the screenplay . . . **Robert Snody** is leading a 20th-Fox camera crew to France and North Africa to shoot backgrounds for "White Witch Doctor" and "Snows of Kilimanjaro" . . . **Forrest Judd** signed **Diane Douglas** for one of the femme leads in the Film Group production, "Monsoon," to be made in Bombay, India . . . **Curtis Cooksey** signed a term contract with Metro and will make his film bow in "Because You're Mine" . . . **Mike Masaoka** will function as technical adviser on the **Dore Schary** production, "Mister Congressman," at Metro.

Emanuel in RKO Confab

Jack Emanuel, exec producer to Joseph Kaufman, who produced Joan Crawford's next release, "Sudden Fear," arrived in New York from the Coast this week for huddles with RKO. Pic will be released by that company.

Emanuel is also conferring with his brother, financier Victor Emanuel, who has an interest in the Kaufman productions.

MPEA Board

Continued from page 4

lars in England are permitted (production, salaries, film prints, etc.), U. S. companies were able to use up almost all of their frozen funds in Britain this year. Under the new arrangement, it is anticipated that American filmmakers would have no difficulty in clearing up the balance 100%.

Although the new proposal is not as good as the American delegates had originally hoped for, which was complete convertibility, it was much better than anticipated when they first arrived and were hit by walls by the British Board of Trade on how the dollar-balance had fallen.

James Mulvey, Samuel Goldwyn Productions prexy, who represented the Society of Independent Motion Picture Producers at the London confabs, was present at the meeting to interpret with O'Hara aspects of the agreement. O'Hara paid high tribute to Mulvey for his contributions to the London negotiations as well as to two other members of the negotiation team, John G. McCarthy, MPEA v.p., and Fayette W. Allport, MPAA International Division representative in England. Mulvey is expected to report to SIMP shortly.

O'Hara said that the London discussions were carried on in a friendly and cordial atmosphere and he conveyed to the board an optimistic note on film business prospects in Britain for the next six months. He said that an exceptionally fine array of feature productions from both American and British studios is scheduled for release during this period, augering a strong b.o. and brightened outlook in British film industry circles.

Par, WB Demanding 'Extortionate' Rentals on Big Pix, Allied Moans

Fined $650 on 'Bank Nite'

St. Louis, Aug. 7.

Max L. Krustinger, owner of the Kay, a 500-seater at St. Francisville, Ill., last week pleaded guilty to a charge of operating a lottery in connection with a "Bank Nite" b.o. hypo, and was fined $750 and costs by County Judge Richard S. Simpson.

Ia.-Neb Exhibs Score Distribs' Sales Practices

Current distrib practices again have been scored as unfair and discriminatory, this time by Allied Independent Theatre Owners of Iowa and Nebraska.

A bulletin on the 12 regional meetings held by this organization thus far in 1951, prepared by Leo F. Wolcott, chairman of the board, reported:

"The exhibitor groups unanimously called upon these distributors to assume their fair and full share of current reduced theatre boxoffice results; to reduce film rentals accordingly; to cease their demands for unfair rentals and for 'must percentage' deals; to remove immediately any and all existing or contemplated clearance, by whatever method obtained and enforced, between theatres not in substantial competition, and to provide more prints and earlier playing time."

Omaha territory exhibitors complained that "Warners have but two brackets—top flat and percentage." Also that Metro is getting more money for individual pictures than in group deals."

In the Mid-Central St. Louis territory, every meeting reported "that Republic is still attempting to force other pictures with the Roy Rogers, and there were a few reports of Warners attempting to force pictures in that territory."

Metro 'Fairest'

"All 12 meetings," the bulletin reported, "excepting earlier Nebraska and Sioux City meetings, voted Metro the fairest company to deal with. Mason City and the six meetings in the St. Louis territory voted Fox the most unfair, with Universal running a close second, while in all the other meetings Universal far outran all others for top honors as the most unfair company to deal with."

Principal points that brought stern opposition from the independent theatreowners were listed as follows:

"(1) Demanding higher film rentals from independent exhibitors and generally refusing cuts in rentals and adjustments in spite of substantially reduced theatre boxoffice results.

"(2) Demands by some distributors for 'must percentage' deals on certain desirable pictures, viz., Paramount's 'Samson and Delilah' and Warners' 'Captain Horatio Hornblower,' which the independent exhibitors cannot economically, and therefore will not, play.

"(3) Setting up and maintaining arbitrary and illegal 'territorial clearances,' discriminating against independent exhibitors not in substantial competition in the vital matter of prints and playing time in favor of affiliated, former affiliated, circuit or larger theatres, by various devices including unfair price allocations, alleged print shortages, playing time 'slots,' the no-print dodge, 'bookers clearance;' flat refusal to sell and/or date pictures until the above 'preferred accounts' have dated and played the pictures, and by other methods, thereby cheating the independent exhibitors out of their legal rights to prints and desirable playing time within the effective life of national picture advertising; rights clearly granted to independent exhibitors by the U. S. Federal and Supreme Courts.

"(4) Withdrawing pictures contracted for on group or so-called 'security' contracts, notably 20th-Fox's, 'David and Bathsheba'."

Exhibitors are polishing up one of their favorite complaints, that certain film companies seek "extortionate rentals" for occasional b.o. hits "to make up for poor returns on their many b.o. failures." On the business end of the theatremen's ire are Paramount and Warners, which allegedly are milking the exhibs dry on "That's My Boy" and "Captain Horatio Hornblower," respectively.

A National Allied bulletin, reprinted in the current Allied Theatre Owners of Indiana counterpart, cites the experience of an exhibitor who operates a first-run house in a large city. This theatre-owner in dealing with Par for the Martin and Lewis "Boy" reportedly was asked to pay 40%, beginning at a figure which represents the average of the grosses on the last three pictures played at that house.

"Since the last three Paramount pictures were poor grossers," the bulletin states, "and were played during the current depression, the proposed breaking point is very low. Thereafter, Paramount demands an increase of 1% in the film rental for each 3% increase in the gross." It's claimed that the exhib in question never paid a higher rental to Par in the past than 40% to a split at a very high breaking point.

"'That's My Boy'," the bulletin observes, "is expected to do a big business. Under the deal 40% starts at a figure below the average of all grosses for the theatre. Assume that the picture does 25%, 50%, 75% or 100% more business than the average in these depressed times, then consider the amount of film rental this exhibitor will be paying—or would be, if he went for this crazy deal."

Apprised of the Allied squawk at the Par homeoffice this week, Paramount assistant sales chief E. K. (Ted) O'Shea said the company employs no "yardstick or rule" in determining what an exhibitor should pay for Par product—"it depends upon individual circumstances." He added that his firm believed in "fair terms for them and fair to us."

Still reflecting on the problem of the large-city first-run exhib, the bulletin notes that for this house Warners' top has also been 40%. "For 'Capt. Hornblower' it demands 50% from the first dollar. Granted this is a good picture . . . there is no justification for these grasping demands except that exhibitors are starved for boxoffice pictures and, therefore, are in a weak bargaining position."

Although Allied pointed out that it would submit the matter to the companies in question before "initiating a campaign of protest," O'Shea denied that any Allied rep had approached his firm in regard to "Boy" terms.

Hit Martin & Lewis With $10,000,000 Suit Over Indie Pic Deal

Los Angeles, Aug. 7.

Screen Associates filed a $10,000,000 damage suit against Dean Martin, Jerry Lewis and Wallis-Hazen, Inc., charging breach of contract. Plaintiff also asks Superior Court for an injunction restraining the comic team from appearing in public entertainment until they have settled the SA claim.

Sherill Corwin, an official of SA, charges that Martin and Lewis, in control of York Pictures Corp., broke an agreement to make one SA picture a year for seven years. In addition, the comedians, their agent, Music Corp. of America, and Wallis-Hazen are charged with a conspiracy to cause York to violate its pact with SA. At the time of the original agreement, Corwin says, Martin and Lewis were not as prominent as they are today, and SA took a big gamble on them.

Damages are based on an estimated loss sustained by SA, which claims it financed "At War With the Army," a film expected to gross more than $3,500,000 in its first six months of release in this country. Plaintiff also declares Martin and Lewis plan to make, for Wallis-Hazen, "At Sea With the Navy." This, SA contends, "is an unlawful attempt to steal the sequel thunder of 'At War With the Army,' without regard to the plaintiff's rights."

SILVER ANNIVERSARY 1926 Warners 1951 OF TALKING PICTURES

"FORCE OF ARMS"
starring
WILLIAM HOLDEN
NANCY OLSON
FRANK LOVEJOY
with GENE EVANS • DICK WESSON
directed by MICHAEL CURTIZ
produced by ANTHONY VEILLER
Screen Play by ORIN JANNINGS
music by Max Steiner

TRADE SHOWINGS AUGUST 16

ALBANY
Warner Screening Room
79 N. Pearl St. • 12:30 P.M.

ATLANTA
20th Century-Fox Screening Room
197 Walton St. N.W. • 2:30 P.M.

BOSTON
RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO
Paramount Screening Room
464 Franklin St. • 2:00 P.M.

CHARLOTTE
20th Century-Fox Screening Room
300 S. Church St. • 2:00 P.M.

CHICAGO
Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI
RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 2:00 P.M.

CLEVELAND
Warner Screening Room
2300 Payne Ave. • 2:30 P.M.

DALLAS
20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER
Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES
Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT
20th Century-Fox Screening Room
2211 Cass Ave. • 2:00 P.M.

INDIANAPOLIS
20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE
Florida Theatres Bldg. 1st. Flr.
128 E. Forsyth St. • 2:00 P.M.

KANSAS CITY
20th Century-Fox Screening Room
1730 Wyandotte St. • 1:30 P.M.

LOS ANGELES
Warner Screening Room
9626 S. Vermont Ave. • 2:00 P.M.

MEMPHIS
20th Century-Fox Screening Room
151 Vance Ave. • 2:15 P.M.

MILWAUKEE
Warner Theatre Screening Room
312 W. Wisconsin Ave. • 2:00 P.M.

MINNEAPOLIS
Warner Screening Room
3400 Cedro Ave. • 2:00 P.M.

NEW HAVEN
Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS
20th Century-Fox Screening Room
300 S. Liberty St. • 2:00 P.M.

NEW YORK
Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA
20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA
20th Century-Fox Screening Room
1502 Davenport St. • 1:00 P.M.

PHILADELPHIA
Warner Screening Room
230 No. 13th St. • 2:30 P.M.

PITTSBURGH
20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND
Jewett Ave Screening Room
1947 N.W. Kearney St. • 2:00 P.M.

SALT LAKE
20th Century-Fox Screening Room
214 East 1st South • 2:00 P.M.

SAN FRANCISCO
Paramount Screening Room
205 Golden Gate Ave. • 1:30 P.M.

SEATTLE
Blumberg Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS
Fanous Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON
Warner Theatre Building
1306 G E. Sts. N.W. • 2:00 P.M.

Ansco Use in Bunin's 'Alice' Not Representative Of Tint's 'Improvement'

Press criticism of the Ansco color as used in the Lou Bunin European production of "Alice in Wonderland" prompted the tint firm last week to state that most of the film in question was "manufactured at least five years ago and is not at all representative of the color film Ansco is currently manufacturing."

James Forrestal, general manager of the Ansco division of the General Aniline & Film Corp., added that the "Alice" footage was processed in France, where the puppet feature was made in 1946. Since then, he said, color processing has been vastly improved, as has color film itself.

Inasmuch as the "Alice" film is not comparable with his company's current output, Forrestal disclosed, Ansco has asked Bunin to delete all reference to Ansco Color in advertising, film credits, etc. However, the request has been ignored, he said.

Wider Ansco Usage

Although Ansco Color has been seldom used by Hollywood, it's anticipated that the industry will be making wider use of that process in the future. Metro and Ansco have set up a Coast laboratory to handle footage lensed in that method, and the studio has already completed a big-budgeter in Ansco Color.

Picture is "The Wild North," an outdoor adventurer, starring Stewart Granger, Cyd Charisse and Wendell Corey. Robert Surtees, who did the Technicolor camerawork on "King Solomon's Mines," supervised the location lensing at Jackson Hole, Wyo. Indie producer Irving Allen also turned out another locationer in Ansco Color last spring. Titled "New Mexico," it was released by United Artists.

Col's B'way Deal

Continued from page 3

better offer from a competing theatre, it must, of course, under the antitrust decree offer the house a chance at the pic via bidding or negotiation.

Maurer, in return, will give Col preferential booking, taking its pix prior to those of any other distrib as long as they're felt suitable. This gives Col, in effect, two showcase theatres on the Stem, since it is assumed that there's an amicable understanding between the distrib and Maurer by which Col pix will occupy the houses most of the time.

Announce Deal in Chi

Deal was announced at Col's convention in Chicago yesterday (Tues.) by general sales manager Abe Montague. It was given considerable fanfare in that the two houses are prized showcases. Likewise, as Montague pointed out, extended runs on Broadway have made it advantageous to have outlets for Col's long-run product.

Col's deal with City Investing provides for formula terms. Every pic that is agreed on as worthy of the houses will go in at the same figures. Details are being guarded.

Under the Goldwyn and Selznick terms for the Astor, Maurer had no refusal right on product. He had to take everything they presented. In return, they guaranteed a minimum house rental of around $7,500 a week to cover overhead. There was a stop figure of $14,000, pic going out two weeks after it sunk below that amount.

In the event Goldwyn and Selznick had no product of their own to keep the house alight, they could go out and get pix from other producers. Columbia is under no such obligation.

Two pix have already been set. The Astor will get Louis de Rochemont's "The Whistle at Eaton Falls" and the Victoria the Sidney Buchman production, "Saturday's Hero."

Announcement in Chi revealed Col will have 45 features on its 1951-52 sked. Of these about 27 will come from indie producers, including Stanley Kramer, Buchman, Edward Small, Santana Productions (Humphrey Bogart and Robert Lord), Harry Joe Brown teamed with Randolph Scott, Hugo Haas and Harold Hecht.

Output also will include six pix starring Gene Autry, two of the "Jungle Jim" series and eight westerns. Non-feature product will comprise three serials, 26 two-reelers and 76 single reelers.

'Alice' Duel

Continued from page 4

for a distrib to lose money in that manner on a Broadway opening.

Charles Amory, Souvaine sales manager, is anxious to rush the pic into the 95 theatres which Brandt controls or books in the metropolitan area. It is not certain yet how many will play it. Theatres would have the advantage, of course, of getting in ahead of the Disney pic on the RKO circuit, since there's no end in sight on the Criterion run.

Disney and Bunin pix are playing opposite each other in a number of other cities, including Philly, Boston and Washington. Grosses are about as disparate as those in New York. In Washington, for instance, first week of Disney is running about $25,000 to $5,900 for the Bunin entry. Philly first week figures were $23,000 for Disney vs. $8,000 for Bunin.

Krim & Co.

Continued from page 5

of course, a major point of satisfaction to the triumvirate.

It is not expected to bring other banks tumbling over each other to extend loans to UA producers, but it will certainly ease the financing situation. It will encourage other banks to at least explore possibilities with producers, rather than take a complete nix attitude so far as UA financing is concerned.

While Krim, Benjamin & Co. feel that they now have most of the bugs out of the domestic operation, their overseas biz is still a problem. They've not even been able to determine precisely yet whether they are working at a profit or a loss. UA's international department was in a tremendous state of confusion when the Krim group took over.

Although they are certain they can lick it, the foreign situation provides Krim and his associates with their principal point of reservation regarding how quickly they are certain to have the whole company permanently in the black. That's because they have discovered numerous instances where what appeared on the homeoffice books didn't agree with the actual financial situation in the field. They are thus frightened of turning up still more of these unknown quantities that prove to be severe blows. Worst of such situations was the one revealed in France when the government there recently lifted the freeze on American film remittances. Books in New York made it appear that there were francs in Paris to pay off money owed producers, but a call for the funds disclosed the bank account was depleted.

If it weren't for such unknowns, Krim associates would be confident that they'd get their 50% stock interest in the company next Dec. 31 from owners Charles Chaplin and Mary Pickford. As it is, they feel sure they'll get the shares next year.

Terms

Under the agreement with Chaplin and Miss Pickford by which Krim, Benjamin and Fox assumed management control, they get half the company's stock when it has made a $1 operating profit for a calendar year. This applies in 1951, 1952 or 1953. Stock will be shared with sales v.p. William J. Heineman, pub-ad v.p. Max E. Youngstein and other officers.

Krim clan has no fears on defending itself against the showcause order filed by the Dept. of Justice last week in an effort to force UA to return assets it acquired from Eagle Lion Classics. Government maintains that the ELC takeover reduced competition in the industry.

UA maintains that it did just the opposite. Robert R. Young, who controlled ELC, had been forbidden by his board to pour any more coin into the picture biz, which meant that the Pathe subsid was bound to be in trouble. UA itself was in deep financial trouble.

If there hadn't been the merging of assets, Krim group maintains, the industry may well have been faced with less competition than more, since both companies might have been out of business. As it is, UA will answer in court in October that the industry competitive situation has been improved by the presence of a strong independent company.

Lober Named by UA As Continental Mgr. In Foreign B.O. Push

United Artists' determination to strengthen its operations abroad was further emphasized this week with the appointment of Louis Lober as continental manager. He will work with Charles Smadja, recently named continental sales manager, and together they will cover Europe and the Near East.

Lober had been assistant vice-president of Warner Brothers International. Previously, he had been associate regional director of Europe and the Middle East for Metro.

While foreign operations for the trade generally have been upbeat, UA has not been faring so well. Distrib has been advancing on the domestic front as a result of its bolstered releasing sked but income from beyond the U.S. has been falling behind.

Recently taken on by UA was Frits Strenghold, who is serving as a director of company's subsids in France, Belgium and Switzerland. Strenghold is an exhibitor and indie distributor on the continent.

Also in line with the distrib's intent on building up its foreign organization was the deal with Arnold Picker, currently veepee of Columbia International. Picker will take over UA's entire foreign operation. However, he still has to work out his Col contract, which doesn't expire until Oct. 1, 1952.

UA within the past few weeks has made numerous other changes in personnel abroad, all, of course, aimed at correcting its business setbacks there.

Par-UPT Snarl

Continued from page 3

before played a Par pic, thus put up $150,000 in front-money. Out of that Par agrees to spend a minimum of $25,000 for advertising.

Theatre circuit, steaming at this deal, immediately went out and bought two RKO pictures. They are "His Kind of Woman" and "Flying Leathernecks." That, of course, eliminates playing time that would ordinarily have been available for Par product, and forces latter, in turn, to seek other Broadway outlets.

It is understood that as a further result Par is dickering with Russell Downing, Music Hall topper, to rebook "Here Comes the Groom," Bing Crosby-starrer, into the house. It was pulled at the same time as "Place," because the company didn't want the long wait.

Deal is said to hinge on the Hall's willingness to forego its normal contractual stipulation that any film it buys must preem there before any other house in the country. Par has proposed holding up release in the New York metropolitan territory if it begins liquidation elsewhere.

There's also the possibility that the film will go into Loew's State That depends, however, on Metro's decision on putting "Quo Vadis" into the house. At any rate, Par appears to be making an effort to avoid selling the Crosby special to its former Broadway showcase.

The current hassle proves more than anything else the success of the divorcement decree the Government forced on Par as of Jan. 1, 1950. Industry wiseacres, mindful of the almost father-son relationship that existed between Par prexy Barney Balaban and UPT prez Leonard Goldenson, have persisted in taking the attitude that divorcement was merely a technicality accepted by the two companies with a figurative wink.

Knowledgable insiders, however, have always maintained that, when the going got tough in the clinches, neither Balaban nor Goldenson would let their stockholders down. It was foreseen that both men would be desirous of maintaining the earnings and dividend records of their respective companies, and, if giving a special break to the other jeopardized that, there'd be a straining of former relationships.

Long and close friendships of the execs of the two companies is thought to preclude the possibility of the present heat persisting protractedly. However, well-grounded observers who foresaw the present set-to predict that any patching up of relationships will be only temporary, eventually evolving into the normal competitive status that exists between any distrib and any circuit.

Theatre TV-NCAA

Continued from page 3

midwest carried football games last fall, this year's schedule marks the first complete season of college contests made available to the theatres. Deal also represents the largest single block of programming set to date for the theatres. Halpern has pacted so far with Navy, Princeton, Pitt, Yale, Fordham, Columbia and Dartmouth, and expects to wrap up other schools before the season tees off Sept. 22.

NCAA will be keeping as close a check on results of the theatre telecasts as it will on the home pickups, in line with its one-year moratorium on unrestricted telecasts into the home. Theatre TV execs are confident that the colleges and the NCAA will learn before the season's end that big-screen video, with its controlled boxoffice potentialities, offers them the best method of gaining extra profits from their games while at the same time preserving the basic sports structure—that is, the in-person crowd at the stadium.

SEC-Hughes

Continued from page 5

from that figure in bargaining negotiations, particularly if he could also buy the picture company control. Aside from the feeling that he'd be a "sucker" to go for the Hughes demand for a profit, Lurie is, like other prospective buyers, stymied by X10B5 in the size of his bid to Hughes.

Costly Regulation

The regulation makes it very costly to give a controlling stockholder anything above the market price. How costly it would be in the case of RKO would hinge on how many other shareholders would demand that their holdings be taken by the new controlling stockholder at the same price that is paid Hughes. Since each 25c per share over market to Hughes would mean an added potential cost of $750,000 (plus the market value), the operation obviously becomes a big deal.

In the efforts by Harry Brandt to buy the chain last year, the SEC regulation was said to have been hurdled by terms that called for notes as well as cash. Notes removed the deal from the X10B5 stipulation. One of the points on which the deal finally collapsed, however, was Hughes' demand that the proportion of notes to cash be reduced.

Hughes' demand for a profit on his $9 per share buying price is attributed in financial circles to pride. It is said that he has seldom, if ever, sold anything for less than he paid, and he doesn't want to in the case of RKO, since it would be a sort of admission of defeat.

On the other hand, potential buyers take the position that even the $9 price now would be too high. It might have been fair, they say, when Hughes bought control from Atlas Corp. in 1948, but the film picture has so changed since then that $4.50 per share for each of the two companies would not be prudent speculation or investment.

Skouras-Goldwyn

Continued from page 5

active competitor of George Skouras in buying film product.

"Naify," said Skouras dryly, "is a man who wants the best produc' and is out to get it," pointing out that NT and UAT jointly, in 1943, renewed leases on five Frisco houses—Paramount, St. Francis, State, Warfield and Fox. Skouras declared he personally hadn't participated in any of these negotiations.

Extensions were sought, he said, because they represented a safe profitable enterprise for NT.

Much of the morning session was devoted to a description of Skouras' rise in the industry and his various affiliations. Skouras vigorously denied the Goldwyn attorney's questioning whether, when he was in charge of theatres for Warners and Paramount in the east, he had ever been instructed not to compete for acquisition of theatres with certain other companies, principally RKO and Fox.

Further depositions will be taken when Alioto takes Naify's in Frisco either next Monday or Tuesday.

UPT Negotiating For Theatre TV Of Midwest Grid

Chicago, Aug 7.

United Paramount Theatres is currently negotiating with midwestern colleges in an attempt to line up another schedule of football games for exclusive theatre-telecasting. As a followup on last year's filmery videocasts in UPT subsid houses here and in Detroit, UPT exec Robert O'Brien has been sounding out Big Ten schools and Notre Dame for a fall tie-in.

Last year's experimental big-screen gridcasts, using the U. of Michigan home games at the Detroit Theatre and the U. of Illinois home games at Balaban & Katz's State-Lake and Tivoli here, built to considerable success. And this year, with home teevee limited to a maximum of a single game for seven Saturdays throughout the season, UPT and B&K officials are hopeful of coming up with a rounded schedule of major games.

The National Collegiate Athletic Assn., which set up the limitations on gridcasting via regular television, has greenlighted theatre-tele for the upcoming season.

2 More So. Cal. Exhibs Buy Large-Screen TV

Los Angeles, Aug. 7.

Large-screen television equipment was ordered by two Southern California theatres and three more are about ready to climb aboard the TV bandwagon.

General Precision Laboratory closed a deal to install video paraphernalia in the Park theatre, Huntington Park, and the Sand, Oceanside. Understood Marco Wolff is negotiating for similar equipment for three Fanchon & Marco theatres in L. A.

Flexer Orders TV for 2d Theatre in Miss.

Memphis, Aug. 7.

Mississippi will have its first theatre-television setup, with equipment already ordered for his Magnolia Theatre, New Albany, Miss., David Flexer, prexy of the Mid-South Theatres, reveals. Screen-TV equipment has also been ordered for Flexer's Ritz, Memphis nabe house. It marks the fourth Memphis theatre to join the TV-theatre list, along with the Malco, Luciann and Airway.

Both Flexer theatres in New Albany and Memphis will be RCA-licensed equipment, with 15x20 foot screens.

The Memphis chain-owner said he expects the equipment to be installed at both theatres by Jan. 1, 1952.

Kramer on Spot

Continued from page 3

documentary character will perforce be dropped.

Among items the APA points out is that the book was partially ghost-written by a Hollywood script writer, Eve O'Dell, for psychologist Donald Powell Wilson. It purports to tell the experiences of Wilson while he served as staff psychologist at the Federal penitentiary in Fort Leavenworth. It was a Book-of-the-Month Club selection, and was reprinted in part by Life mag.

Louis Messolonghites, associate editor of King Features, wrote the APA article, aided by James Bennett, director of the U. S. Bureau of Prisons, and some 10 wardens, prison doctors and penal authorities. They list a number of points they claim didn't happen at all or happened at other prisons.

Messolonghites makes the observation that if the book were presented solely as fact, it might be "the greatest literary hoax since 'Cradle of the Deep'." Reference is to the Joan Lowell yarn of 25 years ago, which was exposed as a fake after becoming a best-seller.

John Selby, editor of Rinehart, the publishers, in reply said that Wilson never claimed his book to be "a minutely accurate history of his services at Leavenworth." He added that the alleged ghoster was actually an "editor" and that such items as the prison break which actually occurred at another institution was "literary license."

Film Reviews

Continued from page 6

The Strip

also gives up the racket to beat the drums for Demarest. When Craig goes on the make for Miss Forrest, Rooney interferes, and is beaten up. The girl sides with him, kills the bookie and is fatally wounded herself. A chastened Rooney goes back to his drum-playing to bring about the finale.

Performances are generally ineffective, as characters are not real enough to be believable. Best moments in the film are the musical sequences. Rooney beats his drums solidly, and the Dixieland group headed by Louis Armstrong scores. Miss Forrest's dance numbers also are excellent, and Kay Brown comes across in an ingenue spot.

Reprised a number of times during the film is "A Kiss to Build a Dream On," by Bert Kalmar, Harry Ruby and Oscar Hammerstein II. "Shadrack" is worked over expertly by the Armstrong group, as is "Basin St. Blues." As guest stars, Monica Lewis sings "La Bota" and Vic Damone does "Don't Blame Me."

Low-key lensing by Robert Surtees is effective for the melodramatic phases, and the other technical assists, including Nick Castle's dance staging and Georgie Stoll's musical direction, are capable. *Brog.*

The Lady and the Bandit

Costume swashbuckler set in 18th century England; modest b.o.

Columbia release of Harry Joe Brown production. Stars Louis Hayward; features Patricia Medina, Suzanne Dalbert, Tom Tully, John Williams, Malu Gatica, Alan Mowbray, Lumsden Hare, Barbara Brown. Directed by Ralph Murphy. Screenplay, Robert Libott and Frank Burt, from story by Jack DeWitt and Duncan Renaldo, based on Alfred Noyes' poems "Dick Turpin's Ride"; camera, Henry Freulich; editor, George Brooks; music director, Morris Stoloff; music score, George Duning. Tradeshown N. Y., Aug. 6, '51. Running time, 79 MINS.

Dick Turpin	Louis Hayward
Joyce Greene	Patricia Medina
Cecile	Suzanne Dalbert
Tom King	Tom Tully
Archibald Puffin	John Williams
Baroness Margaret	Malu Gatica
Lord Willoughby	Alan Mowbray
Sir Robert Walpole	Lumsden Hare
Lady Greene	Barbara Brown
Sir Thomas DeVell	Malcolm Keen
John Ratchett	Stapleton Kent
Ramsey Jostin	Sheldon Jett
David Garrick	George Baxter
King George	Ivan Triesault
B. Hedger	Norman Leavitt
Count Eckhardt	Frank Reicher

In its attempt to recreate Dick Turpin's ride, of poetry's fame, Columbia has whipped up a costume piece which should get modest results in secondary situations. There's not enough marquee value or story interest for any b.o. excitement.

Story is based on Alfred Noyes' poem, "Dick Turpin's Ride," in which Turpin, a highwayman, accomplishes a wild 200-mile horseback ride from St. Albans (near London) to York to save his wife from hanging as his accomplice. If he is seen in York by dawn no one would believe that he had been harbored by his wife the night before in St. Albans. Turpin is captured after the ride and hanged. His wife, however, is cleared. That's the poem and the pic's windup. Preceding is a plodding tale of vengeance, patriotism and love set in 18th century England.

Turpin and his sidekick, Tom King, escaped from a workhouse at an early age and are earning their livelihood looting the heavily-laden stage coaches that travel the English highways. Turpin is biding his time, however, until he can avenge his father's death by bringing the man who sentenced him to hang to justice. On a trip to London, Turpin discovers that Lord Willoughby, upon whom he seeks his vengeance, is in Austria, but he meets Joyce Green. He marries her and gives up the road. However, when he hears of Willoughby's return to England, Turpin again dons the mask of the highwayman. He discovers Willoughby to be a traitor, and submits documentary proof to the prime minister. Before the King can issue Turpin's pardon, the Dragoons have surrounded his home and he takes off on his dash to York.

Louis Hayward gives a colorful interpretation of the patriotic highwayman, and Tom Tully supplies necessary balance as his conort, Tom King. Patricia Medina has little to do but offer solid eye-appeal in low-cut bodices. Other cast members meet the script's demands.

Excellent costumes and sets help, and Henry Freulich keeps his camera moving nicely despite the excess footage devoted to the night riding sequences. Other technical assists are good.

The Magic Face
(AUSTRIAN-MADE)

Moderately successful melder of man who impersonates Hitler. Companion feature for general runs.

Hollywood, Aug. 7.

Columbia release of Mort Briskin-Robert Smith production. Stars Luther Adler. Patricia Knight; features William L. Shirer, Ilka Windish, Heinz Moog, Peter Preses, Manfred Inger, Jasper Von Oertzen, Charles Koenig. Directed by Frank Tuttle. Written by Briskin and Smith; camera, Tony Braun; editor, Henrietta Brunsch; music score, Herschel Burke Gilbert. Previewed July 27, '51. Running time, 88 MINS.

Janus The Great	Luther Adler
Vera Janus	Patricia Knight
William L. Shirer	Himself
Carla Harbach	Ilka Windish
Hans Harbach	Heinz Moog
Warden	Peter Preses
Heinrich Wagner	Manfred Inger
Major Weinrich	Jasper Von Oertzen
Franz	Charles Koenig
Hans	Toni Mitterwurzer
Martana	Annie Maiers
Himmler	Sukman
Goering	Herman Ehrhardt
General Rodenbusch	R. Wanka
General Von Schlossen	Willner
General Heitmeier	Michael Tellering
General Steig	Hans Sheel
General Haider	Bell
Colonel Raffenstein	Eric Frey

World events since 1945 date this independently-made melodrama produced in Vienna and being released by Columbia. Star names of Luther Adler and Patricia Knight supply no marquee voltage, and the best it will achieve is companion bookings in the general situation.

Mort Briskin and Robert Smith, who wrote and produced, based the script on a rumor that Hitler had been impersonated during the last years of World War II. Plot idea has merit for the meller trade and has been competently put on film but it lacks the timeliness needed to really get it over.

William L. Shirer, playing himself, gets the film underway with narration of the rumor against a present-day Berlin backdrop. Flashback takes plot to Vienna where Adler, master impersonator, and his wife, Miss Knight, attract the attention of Hitler. Miss Knight plays it cozy with the fuehrer and Adler is imprisoned and beaten. He makes his escape and carries out a plan to kill Hitler and take his place. Plot poses thought that the reason Germany lost the war was because the imposter purposely fouled up the well-laid pattern of conquest first dreamed up by the dictator.

Frank Tuttle's direction gears some good suspense sequences and performances, although film has a tendency to run too long at 88 minutes. Adler carries off his difficult role with considerable skill, and Miss Knight is satisfactory as the mistress of Hitler. Foreign players perform the other characters, and the strange faces supply a note of freshness.

Foreign backgrounds are another good touch in the production, but the low-key photography by Tony Braun is so murky and dark at times that both players and backgrounds are but shadows. Music score by Herschel Burke Gilbert is interestingly used. *Brog.*

G. I. Jane
(MUSICAL)

Okay program musical comedy for secondaries.

Hollywood, July 31.

Lippert Pictures release of Murray Lerner production. Stars Jean Porter, Tom Neal, Iris Adrian; features Jimmy Dodd, Jean Mahoney, Jimmy Lloyd, Mara Lynn, Michael Whalen, Robert Watson. Directed by Reginald Le Borg. Screenplay, Jan Jeffries; based on an original story by Murray Lerner; camera, Jack Greenhalgh; editor, William Austin; music score, Walter Greene; songs, Jimmy Dodd, Richie Kuller, Dian Manners, Johnny Clark, Teepee Mitchell, Johnny Anz, Lew Porter. Previewed July 30, '51. Running time, 62 MINS.

Jan	Jean Porter
Tim	Tom Neal
Lieut. Adrian	Iris Adrian
Tennessee	Jimmy Dodd
Hilda	Jean Mahoney
Lieut. Bradford	Jimmy Lloyd
Pilsnick	Mara Lynn
Major	Michael Whalen
Colonel	Robert Watson
Mousey	Phil Arnold
Winkie	Jimmy Cross
Chuck	Alan Ray
Tired P.F.C.	Richard Monahan
WAC Quartet	Jean Coleman, Amie Bates, Jeri Strong, Olive Krushat
Corporal	Jack Reitzen
Private	Max Lowell
Recruiting Sergeant	Loren Welch
Captain	Gene Marks
Sergeant	Jimmie Parnell
WAC	Diana Mumby
Lieutenant	Monty Pittman
MP Driver	Vic Massey

This is a pleasant, unpretentious musical programmer that will fit nicely into lower-case bookings in the secondary situations. Pace is okay, the tunes well handled and there are enough mild chuckles in its comedy to see it through release intentions.

A dream is the plot gimmick used to show some highly unorthodox phases of Army life, with WAC and GI furnishing the boy-meets-girl flavor. Tom Neal, TV producer, is staging a show with a group of WACs when he receives his induction notice. The shock makes him faint, and while in the dream stage he finds himself stationed at a remote radar post in the desert. Hungry for femmes along with his soldier buddies, he mixes Army orders freely to get a company of WACs transferred to the desert station.

Life in the sagebrush is fun, except for a stern Iris Adrian, officer in charge of the femmes, and both male and female resort to all kinds of ruses to pitch a little woo against orders. Before Neal snaps out of his faint he has fallen in love with Jean Porter and continues the romance when he returns to normal, which winds up things satisfactorily.

Eight tunes are spotted and are better than would be expected in such a budget offering. Coming over best are two Jimmy Dodd numbers, "Gee, I Love My GI Jane" and "I Love Girls," which he sings, and "Baby, I Can't Wait," Dian Manners-Johnny Clark tune sung by Miss Porter. Also listening nicely is "What's to Be Is Gonna Be," by Teepee Mitchell and Johnny Anz.

Reginald Le Borg's direction of the Murray Lerner production keeps it moving satisfactorily over the 62 minutes of running time, and the performances by the three toppers are okay. Others showing up pleasantly in the cast include Jean Mahoney, Dodd, Mara Lynn, Jimmy Lloyd, Alan Ray and the femme quartet, Jean Coleman, Amie Bates, Jeri Strong and Olive Krushat.

Jan Jeffries scripted from a story by Lerner, and Jack Greenhalgh photographed. *Brog.*

Bolte de Nuit
(Night Spot)
(FRENCH)

Paris, July 26.

Consortium Du Film release of SFFAR production. Stars Claudine Dupuis. Written and directed by Alfred Rode; editor, Andre Brossier. At Berlitz, Paris. Running time, 85 MINS.

Gina	Claudine Dupuis
Nicolas	Louis Seigner
Gaby	Pierre Louis
Charles	Howard Vernon
Albert	Maurice Regamey

This film is a looksee into some sordid meanderings in a single night at a Pigalle hot spot. Hackneyed plot, shallow characters and static proceedings do not give this many possibilities for the U. S. arty houses. The semi-nudes and the sensational aspects of the yarn made this good fodder for more lurid hypoing, and as such could go in some grinds.

Director-writer Albert Rode, who also plays a gypsy violinist in the film, has placed all the action in the nitery and loaded the plot with the obvious. A beauteous dancer is the focal point of all the histrionics. There is a jealous partner, a leering customer who chases the dancer while his wife carries on with a gigolo, a police inspector posing as a playboy and assorted stock drunks and characters. An apache dance by sultry Claudine Dupuis is a standout. Lensing is ordinary and editing does not give the film the tempo it needs.

Miss Dupuis contributes a sexy allure to role of the abused dancer, but does not do much acting. Louis Seigner hams as the heavy and remainder of the cast is less than adequate. *Mosk.*

Film History

Continued from page 2

possible except for a few very rare items.

Each time a print is duplicated, of course, it also loses some of its quality, so that in any case not much of a permanent record of motion picture progress can be left to the world. Each duplicate costs from $400 to $500, so it would take $500,000 to preserve just the top 1,000 pix, and many millions to preserve, through regular duplicating, all the better films ever made.

Since the Museum can afford to duplicate very few, and Griffith must regularly make the choice of which one to do, he's kidding on the square when he cracks: "I shudder to think that on my disposition on any given day may hinge what posterity is given to know about the history of the American film industry."

Griffith ran headlong into how acute the problem is while attempting to arrange an "Ernst Lubitsch Festival" to mark the fifth anniversary of the director's death next year. He planned to include Lubitsch's 10 best pictures in a 10-week series of screenings in the Library's auditorium.

He has discovered that the negatives held by Paramount, which made four of the pictures, are useless. Unless he can locate stray prints somewhere, the series will have to be shortened or abandoned. Companies customarily burn their prints after a pic has gone through release, but occasionally one gets away and turns up years later.

Films on which Griffith is hoping to find a stray are "The Patriot" (1928), starring Emil Jannings; "The Man I Killed" (also released as "Broken Lullaby" (1952), starring Lionel Barrymore; "Smiling Lieutenant" (1931), starring Maurice Chevalier and Claudette Colbert, and "Forbidden Paradise" (1929), starring Pola Negri.

"What's needed to save the lives of films," Griffith said, "is the development of the equivalent of the rag paper on which newspaper files are preserved. Research people I've talked to say they believe a permanent non-deteriorating film basis could be developed, but so far we've never discovered anyone with sufficient combination of money and interest to attempt it."

Curiously, Griffith said, the Library of Congress has preserved some old films by printing them on paper. Among them is "The Great Train Robbery" and "The Life of an American Fireman," both of which, made in the early 1900s, were milestones in film history. The Museum of Modern Art's present film copies were duplicated about 10 years ago from these paper prints, which are still in good condition.

Paper prints resulted from the Library of Congress' early demand that a copy of each picture be filed with it before a copyright would be granted. Space problem soon became so great that the paper print method was devised. In a short time it became evident that that, too, would require too much room, and then only copies of the main title had to be filed.

Difference in quality of processing various films is quite evident, according to Griffith. He said many of the Museum's Biograph prints of the period 1900-1912 are still in good condition, while numerous others from the 1930s are already beyond repair. Sloppy processing of this era, Griffith believes, is going to prove costly to studios, which, in eventually selling old rights to television, will suddenly discover they can't duplicate the picture.

Par Ad Switch

Contnueld from page 7

end of August and beginning of October.

Veered to Co-ops

Distribs have been veering from large national expenditures in favor of co-op advertising on the theory that the latter provided more for the money. The co-op, going into local papers at the time and point of sale, has been felt to make more impression on potential audiences. Particularly so, it's said, since space is so much cheaper than in national mags that any near-equivalent expenditure can buy large eye-attracting copy.

Also, the exhib contributes to co-op advertising—from which fact the category takes its name. That permits larger space with less expenditure by the distrib. Still another factor is that the promise of a heavy local campaign by the distrib is a telling sales point in talking terms with the theatremen.

"Since 'Place' is a big and unusual picture," Pickman said in explanation of the Par expenditure, "we felt it needed a big and unusual campaign. We figure to attract attention to it by the heavy pre-selling."

Par is also going unusually big on the New York local campaign with a $30,000 budget set for pre-opening and first week. Though the pic is going into the Capitol, Pickman said it is being given a "Music Hall campaign." Reference is to the extra coin generally spent on preeming at the Rockefeller showcase.

Par is handpicking dates to get the film started. Only three have been set so far. World preem will be at the Fine Arts, Los Angeles, next Tuesday (14), followed by the St. Francis, San Francisco, Aug. 17, and the Capitol, N. Y., Aug. 29. Shelley Winters will personal at the L. A. opening and Montgomery Clift in New York. Both are starred in the updated version of "American Tragedy."

Pickman will personally supervise each opening. Ad manager Sid Blumenstock flies out to the Coast over the weekend for that purpose. He'll guide both the L. A. and S. F. bows.

Col in Tix-Block Sale To Industrial Firms On 'Eaton Falls' Pic

Columbia is underway with numerous deals by which blocks of tickets to its pic, "Whistle at Eaton Falls," are sold to industrial outfits which in turn are distributing them to employees in the interest of labor-management relations. Film concerns the business conduct between operators of a New England factory and the personnel.

In York, Pa., where the film opened at the Southern Theatre on Aug. 1, ticket sales were made covering all employees at the American Insulator Co., the Alloy Rod Co. and Goodly Electric. Last named outfit closed its plant last week at 4 p.m., instead of the usual 5:30, to allow the workers to see the film during part of their business day.

Col is negotiating with numerous Toledo firms on pre-sale of tickets. Film opens at the Rivoli Theatre, that city, Aug. 23. Owen-Illinois Glass and the DeVilbiss Co., both Toledo, are working on details for distribution of 10,000 tix.

Same device is being repeated in Detroit, Akron, Cleveland, Springfield, O.; Worcester, Reading and other spots. Col, of course, is playing up the big personnel harmony angle in the Louis de Rochemont production.

B'way Rivalry

Continued from page 3

Par's "Here Comes the Groom" and Warners' "Streetcar Named Desire."

WB's "Capt. Horatio Hornblower," which follows "Show Boat" at the Hall, also is expected to hold for a long run and this will further aggravate the booking jam conditions. Criterion is now tied up with Walt Disney-RKO's "Alice in Wonderland." It's now in its second week and promises to stay at least an additional two weeks, if not longer.

Vigorous Bidding

Pointing up the sharpened competition among the theatre ops is the vigorous biding for important pix. On the other hand, the distribs, when they have top product to license, apparently are becoming more demanding in their terms. Theatre guarantees of minimum rentals, of the type which were given infrequently in past, now are becoming widespread.

Criterion's deal for "Alice" included a provision guaranteeing Disney-RKO at least $100,000. Criterion wound up with the film when Brandt, who had played Disney's previous two films at his Mayfair, balked at the proposition the producer was insisting upon.

Cap is giving Par a guarantee of $150,000 on "Place in Sun." This is plenty high and plenty unusual. Part of the pact requires the film company to spend a minimum of $25,000 on advertising the run.

In another unusual twist, Par Theatre has entered a flat rental deal for Par's "That's My Boy," Hal Wallis production starring Dean Martin & Jerry Lewis. Distrib collects $100,000 for the pic and is not called upon to assume any of the ad costs.

M-G hasn't decided on final plans for its "Quo Vadis," but there has been some thought given to playing the film at two spots. Same company did this with David O. Selznick's "Gone With the Wind" (Metro release), which had a simultaneous run at the Astor and Capitol. Par also did it with Cecil B. De Mille's "Samson and Delilah," at the Rivoli and Paramount. If M-G follows through on the idea with "Vadis" the logjam obviously will be still further tightened.

Meanwhile, one spot decided to bow out of the pic field entirely. This is the Mayfair, which this week disclosed plans to swing into legit. Initial show will be "Bagels and Yox," Yiddish-American revue to be done in English, opening Sept. 24. Presumably motivating the departure from pix was the fact the house has been drawing sluggish business over a period of months. Top product had been available, such as Disney's "Alice," but the house refused to go for the terms.

BING'S BANG-UP

Paramount Promotion

has the whole nation talking about Bing's biggest in years:

FRANK CAPRA'S

HERE COMES THE GROOM

Sensational previews in over 100 selected cities, week of August 13th!

It's Paramount's new and sensationally effective technique for generating word-of-mouth. Every preview handled individually with special ads, invitations, lobby displays, opinion cards—and even a special preview trailer starring Bing! One performance in each city with praise fanning out to tell and sell—for every engagement in the territory!

All this climaxing colorful Elko, Nevada, National Press Premiere!

Just about all America is hearing about it, reading about it! Ten plane-loads of reporters representing newspapers, wire services and magazines from border to border and coast to coast! Nevada's Governor and other officials—Bing and a huge contingent of stars—broadcasts galore including entire CBS network!

All this beating the drums for its kick-off—Paramount Week Sept. 2-8!

Frank Capra's "HERE COMES THE GROOM" starring Bing Crosby
Jane Wyman • Alexis Smith • Franchot Tone • James Barton • with
Robert Keith • and introducing Anna Maria Alberghetti • Produced and
Directed by Frank Capra • Associate Producer—Irving Asher
Screenplay by Virginia Van Upp, Liam O'Brien and Myles Connolly
Story by Robert Riskin and Liam O'Brien

Clips From Film Row

NEW YORK

Irving Lesser and Seymour Poe, partners in Producers Representatives, Inc., are touring 19 RKO exchanges currently on behalf of "Kon-Tiki." They rep Sol Lesser, who owns U. S. rights to the documentary, which RKO is handling. Lesser and Poe are each visiting different exchanges. Idea is to discuss sales policy and exhibition plans, and to promote staff enthusiasm for the pic.

John B. McCullough, director of Motion Picture Assn. of America's Technical Services department for the last six years, elected a charter member of Society of Fire Protection Engineers.

Meeting of Warner Bros. district managers has been called by sales chief Ben Kalmenson for Aug. 16-17 in N. Y. Sales plans for company's fall and winter releases will highlight the two-day parleys.

James R. Grainger, Republic sales chief, named Jules Livingston as New Haven branch manager. Prior to taking over his new post Monday (6), he was a salesman in company's Cleveland office.

Local 306, of the projectionists' union, rented a floor in the former Bickford Bldg. on West 50th St. for executive offices.

"American In Paris," Gene Kelly tinter for Metro, has been definitely set by the N. Y. Music Hall to follow "Capt. Horatio Hornblower" (WB) there. Now figured that the two pictures will take the Hall up nearly to Christmas, with following films not likely to be set until after the Hall's Russell V. Downing makes a trip to the Coast in September or October.

Duke Clark, south central division manager for Paramount, and George A. Smith, western division topper, both are celebrating their 30th anniversary with the company. Smith started with Par as an exploiteer in Canada. Clark joined the outfit as a salesman in Columbus, O.

William Mishkin picked up "Female Sex," "Outcast Girls," "Male and Female" and "Born to Sin" for national distribution except in territories where he makes states rights deals.

CHICAGO

After working for a half hour bandits gave up trying to blast open a safe containing $6,000 last week at Twin Open Air Drive-Ins, Oak Lawn, Ill.

Defendant answers in the Star and Garter anti-trust suit were postponed 30 days.

Chi censor board was lenient during July with only two "pinks" and one reject.

Audio Visual Society in convention here elected as prexy, J. K. Lilly; veepee, Jasper Ewing; Carrol Haddon, secretary, and Jack Lewis, treasurer.

Local drive-ins are running weekend circus nights with animal acts, clowns, and free pony rides. In addition, four ozoners have been showing double horror bills two and three times weekly.

MINNEAPOLIS

Film Row considers that the new $500,000 indie Tower, in a 28-day clearance spot like a number of other nabe and suburban houses, which is pulling $3,500 to $5,000 weekly, is doing best biz relatively in the Twin Cities; also outgrossing some downtown firstruns consistently.

Republic has 20 prints of "Robinson-Turpin Fight" booked solidly in territory until mid-September. Minnesota Amusement Co. and all big indie circuits bought the picture.

Back from visits to St. Louis and Des Moines branches, under his supervision along with the Minneapolis exchange, M. A. Levy, 20th-Fox district manager, reports "a pick-up in business all along line."

United Artists branch here notified exhibitors that Selznick releases have been withdrawn from its distribution.

RKO-Orpheum tilted children-under-12 scale from 12c to 50c for "Alice in Wonderland."

LOS ANGELES

Charles P. Skouras has announced that a new deluxe theatre, the Fox, 1,033-seater, costing $450,000, will open Aug. 16 in Venice, Calif.

Paramount's Portland, Ore., branch leads all that company's exchanges in the U. S. and Canada in the special "Salute to Al Schwalberg" sales drive. St. John branch in Canada tops Dominion exchanges.

Bob Goodfried resigned as coast exploiter for United Artists and rejoined the Sheriff Corwin organization as ad-pub chief for Metropolitan Theatres and the North Coast Circuit.

John H. M. Scribner, WB manager in Central America, planed to Panama City after gandering new product here.

Realart Pictures, Inc., closed deal to release 10 Jack Broder productions a year, starting with "Basketball Fix," "Two Dollar Bettor" and "Bride of Gorilla."

SEATTLE

James Hendel, former Coast division manager for Eagle Lion Classics, joined Sterling Theatres as assistant to the circuit's general manager, Fredric A. Danz.

Walter Hoffman, northwest publicity director for Paramount, went to Nevada for preem of "Here Comes Groom" in Elko.

Because construction of Alaskan Way viaduct cut into the old building on First Avenue, Paramount film exchange has moved into new quarters on Second Avenue.

SAN ANTONIO

Uptown Theatre, owned and operated by Southern Theatres, is hypoing summer biz by shifting from a single-pic policy to double features and cutting prices to 40c for adults and 9c for kids.

Construction started on a new office and film exchange to house Azteca Films, Inc. Building will contain about 8,000 square feet, constructed of tile and brick. It's scheduled for completion by Nov. 1.

DALLAS

Edward Stockton Thompson named manager at Conroe for the Jefferson Amus. Co. He formerly was manager of Sabine Theatre, Port Arthur. T. L. Dickey was named to fill the Sabine vacancy.

Truman Riley, city manager for Interstate at McAllen, transferred to a similar position in Denison for circuit. Jimmy Neinast, manager of the Rio in Denison transferred to Tyler where he will be assistant to R. D. Leatherman, Interstate city manager.

Kem Lemke, formerly publicity director for Josephine Theatre, San Antonio, joined staff of King Drive-In at San Marcos.

Lloyd Rust took over operation of Urban Theatre at Urbanvale. He formerly owned houses at Oak Cliff, suburb of Dallas, with Gene Autry.

ST. LOUIS

The Joy, Kansas, Ill., house operated by Delbert Bell under lease from M. W. Jessup, shuttered for summer.

Martin Davis, manager of the Hi-Way here, to Beardstown, Ill., as member of public relations bureau for MPTOA of Eastern Missouri and Southern Illinois to talk before Beardstown Rotary Club.

Fred Wehrenberg circuit is sending cuffo ducats for its Ronnie's St. Louis county ozoner to parents of newly born babies, promises baby sitters while parents attend shows.

The ozoner near Carmi, Ill., owned by S. R. Stanley and Bartis Williams, shuttered when high wind blew down the screen tower, has been relighted.

REGINA, SASK.

Park Theatre, Choiceland, Sask., sold to E. Hebb, of Birch Hills, Sask., by Ted Grimes. Grimes, a former Famous Players manager, rejoined F-P in Winnipeg.

Savoy Theatre at Moose Jaw, Sask., closed for 15 years, bought by Service Theatres, Ltd., and reopened as the Studio. Manager is Jack Tivy, who also manages the Royal in Moose Jaw. House has been entirely renovated.

Senate Finance Group Seen Flooded by Exhibs Against 20% Exemption

Washington, Aug. 7.

Senate Finance Committee, which has wound up its hearings on the new tax bill and is beginning executive session work, is expected to be bombarded with requests from exhibitors all over the country to eliminate special exemptions from the 20% admissions bite.

Same stand against special exemptions will be carried by the exhibs to Senators who are not members of the committee, but who must ultimately vote on what the Finance Committee reports to the floor.

House of Representatives wrote into its bill exemptions from the 20% bite for entertainment put on by religious, educational or charitable organizations, non-profit operas and symphony orchs, cooperatives, benefits for police and firemen, and National Guard and veterans' organizations.

Nation's film exhibitors will be spearheading the battle to kill all these exemptions on the ground that they constitute unfair competition. Decision to urge exhibitors to go down the line against the exemptions was taken here last week in a huddle by Allied States Assn. board chairman Abram F. Myers and Gael Sullivan, executive director of Theatre Owners of America, following appearance of Myers before the Senate Finance Committee.

Myers appeared as official spokesman for Council of Motion Picture Organizations and concentrated his fire primarily on Section 402 of the House-approved bill, which would grant the string of exemptions. He also asked Senate support for Section 401 of the House bill. This eliminates the present requirement that when a person is admitted free or at a reduced rate, the admission tax on the full, face price of the tickets must be collected.

Myers' testimony was buttressed by spokesmen for other organizations.

PITTSBURGH

(Continued from page 8)

cane Island" (Col). Average $5,500. Last week, "Lorna Doone" (Col) and "Mask of Avenger" (Col), $5,000.

Penn (Loew's (3,300; 50-85) — "Ace in Hole" (Par). Fine $11,000. Last week, "Show Boat" (M-G), (3d wk-9 days), $15,000.

Stanley (WB) (3,800; 50-85) — "Peking Express" (Par). Drab $8,500, if that. Last week, "On Moonlight Bay" (WB), $15,000.

Warner (WB) (2,000; 50-85) — "Moonlight Bay" (WB) (m.o.). Fast $8,000, terrific here for a move-over. Last week, "Dear Brat" (Par), brutal $4,000.

Picture Grosses

WASHINGTON

(Continued from page 8)

Last week, "Cyrano" (UA) (2d wk), $11,000.

Metropolitan (Warner) (1,164; 44-74)—"Capt. Horatio Hornblower" (WB). Terrific $12,000 in day-date with two other Warner houses. About double average biz here. Last week, "Pickup" (Col), $6,000.

Palace (Loew's) (2,370; 44-74)—"Ace in Hole" (Par). Sad $13,000. Last week, "Show Boat" (M-G) (3d wk), steady $13,500, but not up to hopes.

Playhouse (Lopert) (485; 55-$1)—"Tony Draws Horse" (Indie). Okay $5,000, with tab quietly raised from 85c to $1 after end of roadshow run of "Tales of Hoffmann." Last week, "Tales" (Indie) (15th wk), sturdy $5,000.

Warner (WB) (2,174; 44-74)—"Capt. Horatio Hornblower" (WB). Smash $20,000, and well above average for house. Last week, "Moonlight Bay" (WB), nifty $15,500, over expectations.

Trans-Lux (T-L) (654; 44-80)—"Alice in Wonderland" (Souvaine). Modest $5,900. Last week, "Interrupted Journey" (Indie), weak $4,000.

DENVER

(Continued from page 8)

—"That's My Boy" (Par), (2d wk). Nice $12,500. Last week, near record at $16,000.

Denver (Fox) (2,525; 40-80) — "Cyrano" (UA), also Aladdin, Esquire. Good $14,000. Last week, "Francis To Races" (U) and "Fat Man" (U), $15,500.

Esquire (Fox) (750; 40-80) — "Cyrano" (UA), also Aladdin, Denver. Trim $3,000 or near. Last week, "Francis To Races" (U) and "Fat Man" (U), ditto.

Orpheum (RKO) (2,600; 40-80)—"Alice in Wonderland" (RKO-Disney). Sock $18,000 or near. Last week, "Happy Go Lovely" (RKO) and "Roadblock" (RKO), $10,500.

Paramount (Fox) (2,200; 40-80)—"Little Big Horn" (Lip) and "Savage Drums" (Lip). Big $12,000. Last week, "Cattle Drive" (U) and "Hollywood Story" (U), $8,000.

Tabor (Fox) (1,967; 40-80) — "Scarf" (UA) and "Going to Town" (Indie), day-date with Webber. Light $5,000. Last week, "Francis To Races" (U) and "Fat Man" (U), $8,000.

Webber (Fox) (750; 40-80) — "Scarf" (UA) and "Going to Town" (Indie), also Tabor. Thin $2,000. Last week, "Cattle Drive" (U) and "Hollywood Story" (U), $3,500.

SEATTLE

(Continued from page 9)

—"Law and Lady" (M-G) and "Train of Events" (Indie). Mild $6,000. Last week, "Katie Did It" (U) and "Inheritance" (Indie), $6,700.

Music Box (Hamrick) (850; 65-90)—"Rage of Burlesque" (Indie) and "Paper Gallows" (Indie). Good $5,000. Last week, "Five" (Col), same in 8 days.

Music Hall (Hamrick) (2,200; 65-90)—"Show Boat" (M-G) and "Night Into Morning" (M-G) (3d wk). Great $13,000. Last week, $16,500.

Orpheum (Hamrick) (2,600; 65-90)—"Moonlight on Bay" (WB) and "Fugitive Lady" (Rep). Great $14,000. Last week, "Francis to Races" (U) and "Old Amarillo" (Rep), $7,000.

Palomar (Sterling) (1,350; 40-70)—"Strangers on Train" (WB) and "Ace in Hole" (Par), (2d runs). Soso $3,500. Last week, "You're in Navy" (20th) and "Goodbye, My Fancy" (WB) (2d runs), $3,400.

Paramount (Evergreen) (3,039; 65-90)—"Sirocco" (Col) and "Redskins Rode" (Col). Fair $8,500. Last week, "Frogmen" (20th) and "Scarf" (UA) (2d wk), $8,200.

ST. LOUIS

(Continued from page 9)

week, "Sirocco" (Col) and "Texas Rangers" (Col), $15,000.

Loew's (Loew) (3,172; 50-75) — "Show Boat" (M-G) (4th wk). Big $13,000 after $16,000 for third stanza.

Missouri (F&M) (3,500; 60-75) — "Moonlight Bay" (WB) and "Never Trust Gambler" (Col) (2d wk). Holding at $10,000 following $15,000 for initial stanza.

Pageant (St. Louis Amuse.) (1,000; 50-90)—"Trio" (Par) (2d wk). Good $2,000 after $2,500 for initial session.

Shady Oak (St. Louis Amuse) (800; 50-90) — "Trio" (Par). Fine $2,500 following $3,000 opening stanza.

'CYRANO' LUSTY 15G, MONT'L; 'OUTPOST' 10G

Montreal, Aug. 7.

United Artists "Cyrano" at the Princess looks best of newcomers' big total. "Strictly Dishonorable" at the Capitol shapes okay. "Last Outpost" looms socko at Imperial.

Estimates for This Week

Palace (C.T.) (2,625; 34-60)—"Kind Lady" (M-G). Poor $7,000. Last week, "Excuse My Dust" (M-G), oke $14,000.

Capitol (C.T.) 2,412; 34-60)—"Strictly Dishonorable" (M-G). Okay $14,000. Last week, "Telegraph Hill" (20th), $11,000.

Princess (C.T.) (2,131; 34-60)—"Cyrano" (UA). Big $15,000. Last week, "Sealed Cargo" (M-G), $11,000.

Loew's (C.T.) (2,855; 40-65)—"Great Caruso" (M-G) (7th wk). Still great at $18,000 following solid $19,000 sixth stanza.

Imperial (C.T.) (1,839; 34-60)—"Last Outpost" (Par) and "Prairie Chickens" (Par). Sock $10,000. Last week, "When Redskins Rode" (Col) and "When Smiling" (Col), $8,000.

Orpheum (C.T.) (1,048; 34-60)—"Two of Kind" (Col) and "Pier 23" (Col). Hefty $9,000. Last week, "Dick Turpin's Ride" (Col) and "Big Gusher" (Col), $5,800.

'Moonlight' Shines In Portland, Lush $16,500

Portland, Ore., Aug. 7.

Hot weather continues to cut into big biz here despite some stronger product. "Moonlight Bay" looms standout with solid total in two spots. "Show Boat" still looks good in third round.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Ft. Worth" (WB) and "Thunder In God's Country" (Rep). Okay $8,500. Last week, "Francis To Races" (U) and "Timber Fury" (Rep), $13,000.

Mayfair (Parker) (1,500; 65-90)—"Francis To Races" (U) and "Timber Fury" (Rep) (m.o.). Nice $5,000 or near. Last week, "Prince Who Was Thief" (U) and "Million Dollar Pursuit" (Rep) (m.o.), $4,500.

Oriental (Evergreen) (2,000; 65-90)—"On Moonlight Bay" (WB) and "14 Hours" (20th), day-date with Paramount. Oke $5,000. Last week, "Warpath" (Par) and "Long Dark Hall" (UA), $3,600.

Orpheum (Evergreen) (1,750; 65-90)—"Peking Express" (Par) and "Kentucky Jubilee" (Indie). Mild $6,000 or over. Last week, "Warpath" (Par) and "Long Dark Hall" (UA), $6,600.

Paramount (Evergreen) (3,400; 65-90)—"On Moonlight Bay" (WB) and "14 Hours" (20th), also Oriental. Fancy $11,500. Last week, "Half Angel" (20th) and "Father Takes Air" (Mono), $8,000.

United Artists (Parker) (890; 65-90)—"Show Boat" (M-G) (3d wk). Solid $9,500. Last week, $11,500.

BALTIMORE

(Continued from page 8)

row (Wed) after mopping up mightily at great $21,000 in first frame.

Mayfair (Hicks) (980; 20-70)—"Passage West" (Par). Starts (Wed.) after "Katie Did It" (U) did mild $4,200.

New (Mechanic) (1,800; 20-70)—"Convict Lake" (20th). Okay $8,000. Last week, "Guy Who Came Back" (20th), $6,600.

Stanley (WB) (3,280; 25-75)—"On Moonlight Bay" (WB) (2d wk). Dull $8,500 after fine $14,800 opener.

Town (Rappaport) (1,500; 35-65)—"Alice Wonderland" (RKO-Disney). Huge $18,000 with juve attendance extra heavy. Last week, "Happy Go Lovely" (RKO), all right $8,900.

UNITED PARAMOUNT THEATRES, INC.

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TV Webs Also Plan Hollywood Originations for Dramatic Stanzas

Television networks are mulling the possibility of originating some of their major dramatic and comedy programs on the Coast this year, now that the transcontinental relay is definitely scheduled for launching Sept. 30. But, where the comedy shows will probably emanate from Hollywood permanently, the dramatic programs will move out there only sporadically, in order to utilize certain film stars who might not otherwise be available.

NBC, for example, figures that both Robert Montgomery's "Lucky Strike Theatre" and its "TV Playhouse" (to be bankrolled alternate weeks this season by Philco and Goodyear) will continue to headquarter in N. Y. but may move to the Coast from time to time. Producers of the shows several times have found scripts which calls for the talents of a certain film star. But previously, if the star was in Hollywood and the show was being done in N. Y., they would either have to bypass the star or postpone the script until the star was available.

Webs, of course, must take into consideration in all their planning the fact that, from the start, there will be only one channel available in either direction. As a result, they will have to compete for the most favorable time on that channel. While their plans are still in the formulating stage, execs of all four webs predict that only certain of their programs lend themselves to Hollywood origination. They're not too worried, consequently, about getting the cable when they want it, either through direct allocation or through swaps with whichever net might have the desired time.

It's generally believed that, while straight comedy shows, utilizing a revue-type format, such as NBC's "Comedy Hour" and "All-Star Revue," will wind up in Hollywood, the variety programs must necessarily remain in the east. Reason is that the vaudeoers must book different acts each week and most of these acts concentrate in the east, where booking possibilities for them in theatres and niteries are more plentiful than they are in Hollywood. Thus, shows like Mil-

(Continued on page 38)

Joe Palooka TV Series

Roger Carlin, of Maxwell-Carlin productions, inked a long term deal with Ham Fisher, creator of Joe Palooka, to start shooting a series of 30-minute films centered around the comic strip pugilist.

The TV series is slated to tee off sometime in January, 1952.

NBC Preps Study On Summer Video

NBC is laying plans this week for a statistical survey on how summer television has paid off for its sponsors, which it claims will rival in scope the recently-completed Hofstra study. Since the survey will take at least several months to compile, the web expects to hold the results until it's ready to start pitching for summertime clients next spring.

NBC last spring was able to prove to potential sponsors that the advantages in staying on through the summer were worthwhile in increased product sales. Even so, the web was forced to make some concessions, via absorbing a part of the program costs, in order to keep their clients on the air. Web hopes the new survey will prove beyond doubt that summer video pays off, to the extent where they can abandon such concessions next year.

Goodyear Sticks With Whiteman, Giving It Brace of Sun. Stanzas

Goodyear Tire & Rubber, which last week decided to take the Sunday 9 p. m. hour on NBC-TV on an alternate week basis, will continue to bankroll the "Paul Whiteman Show" on ABC-TV Sundays at 7-7:30 p. m. Client resumes sponsorship of the ABC-TV airer on Sept. 9 and is firmly committed through Dec. 30.

Tire outfit is taking over the "Philco Television Playhouse" on a skip-a-week basis. Philco, which had backed the stanza weekly in the past, is going to a fortnightly sponsorship. Question had been raised in the trade whether Goodyear would stick with Whiteman in view of its signing for another big show on another network on the same evening.

Cuban Network's $1,400,000 Sale

Havana, Aug. 7.

Union Radio, one of Cuba's leading networks, and Union Radio Television, the country's pioneer video station, have come under the full control of Manolo Alonso, local theatre magnate.

Confirmation of the purchase of these properties from Gaspar Pumarejo and the Menendez Bros. for the sum of $1,400,000 was made by Alonso. His backers include Ramon Rodriguez, the Polar brewery interest and the firm of Humara and Lastra, local RCA distributors.

Alonso will divide his time among the radio and TV properties, the Noticiero Nacional (newsreel company) and the film studios which he is building on the outskirts of this city.

Alonso said that for the present he had no new plans for either Union Radio or its TV affiliate, other than to continue to conduct them as independent enterprises.

'IRMA' TO TV, BUT NO SPONSOR AS YET

Video version of "My Friend Irma," which CBS-TV is kinescoping on the Coast this week for audition purposes, has yet to be assigned a time slot in the web's fall programming lineup. CBS is currently pitching it at three different sponsors, all in search of a show.

Possible airing times are Mondays at 9:30, where Sanka Coffee is looking for a replacement for "Goldbergs"; Wednesdays at 9, where Colgate has bought the time but has not yet selected a show, and the alternate Thursdays at 8, where "Irma" would rotate with Burns and Allen. Johnson's Wax currently has that period with "Starlight Theatre" but may buy "Irma" instead. TV show, which is to be staged on the Coast, will star Marie Wilson and be scripted and packaged for the web by Cy Howard.

OG'S 4½-YR. RENEWAL ON 'AMATEUR HOUR'

Old Gold, via the Lennen & Mitchell agency, has just concluded a long-term deal giving it a four-and-a-half year exclusivity on sponsorship of the "Original Amateur Hour" on TV and radio.

OG has been sponsoring the show for the past two-and-a-half years, with the new contract thus giving the ciggie company a seven-year lease on the property which was originally conceived as a network attraction back in 1935 by the late Major Edward Bowes. "Original Amateur Hour" is heard on radio via ABC. The TV version is seen on NBC.

Evangelist Billy Graham Buys ABC-TV Segment

Billy Graham, evangelist who has attracted audiences of hundreds of thousands to his revival meetings, has bought time on ABC-TV. Graham, who has been described as a "new Billy Sunday," will be aired on Sundays at 10-10:30 p.m., starting Sept. 30. Account was placed through Walter F Bennett agency.

Graham's "Hour of Decision," is beamed on ABC radio.

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GF Sets Rogers As Hoppy Exits

Cowboy star Roy Rogers has signed an exclusive television contract with NBC and will probably go in the Sundays at 6 p.m. slot this fall as General Foods' replacement for Bill (Hopalong Cassidy) Boyd. Whether the web will utilize Rogers' old features or lens new footage especially for the show will depend on the outcome of the oatuner's pending suit against Republic Pictures.

According to Edward D. Madden, NBC-TV sales and operations veepee, the new pact calls for Rogers to appear exclusively on NBC whether he does a film or live show. Madden said the web hopes to be able to use the feature oldies. Rogers has obtained an injunction against Rep to-restrain the company from selling the films, to which it claims it owns all rights. Since the suit is the first of its kind, it's expected that it will drag through the courts for several years. As a result, NBC will probably be forced to lens new films.

GF reportedly has decided on the switch from Hoppy because the latter's feature film oldies have already played the TV circuits five and six times. If Rogers goes on for the sponsor this year, he'll be committed to work special promotion and exploitation tie-ins for GF products in all cities where his rodeo plays.

Misfires

NBC-TV sales veepee Edward Madden and sales exec Harry Floyd had a date last week with General Foods account execs at Young & Rubicam and Benton & Bowles to talk over the upcoming replacement of Hopalong Cassidy with Roy Rogers. As a gag, Madden sent his secretary out to a neighboring store to pick up a couple of cap pistols, which he and Floyd wanted to wear in their belts, in line with the western motif of the talks.

Secretary picked up the guns, of course, but they weren't exactly what Madden had in mind. Store had nothing in stock but pistols autographed by Gene Autry, whose oatuners air on the rival CBS video web.

'Meet Me at Waldorf' Test-Kinnied By ABC

"Meet Me at the Waldorf," new television gab series which will originate from the Peacock Alley lounge of the Hotel Waldorf-Astoria, N. Y., was test-kinescoped Monday (6) by ABC-TV. Show will spotlight Constance Moore and Robert Alda as emcees.

ABC will use the kine to pitch the package to potential sponsors and is not expected to put the show on the air until it is sold. Series is a Philbin-Bergmann package, and is being produced by Bob Bach, of the Mark Goodson-Bill Todman office.

Station Reps See Promising Season For Spot Radio; Schedules Lined Up

Spot radio business for the fall looks especially promising, according to station reps. A large number of small and medium-sized spot spenders feel that they have been priced out of the TV picture and are expanding their AM activities.

Some seasonal spot users, such as cold remedies, are already lining up heavy schedules in radio, TV, they feel, can't give them the quick saturation that's needed for relatively short-term campaigns.

Rybutol Vitamins, which now has Gabriel Heatter on MBS one night weekly, is setting a big spot drive. Harry B. Cohen agency is placing the biz in Chi, Louisville, Indianapolis, Atlanta and other cities, and the Weinberg agency is handling the Coast end.

Instant Maxwell is putting more local spot promotion in 20 markets, via Benton & Bowles. Local programs are being used, chiefly between 7-9 a.m., but other daytime shows are also being purchased.

National Biscuit Co. is planning a special 17-week campaign for its Milk Bone in a number of major markets. It will use 60-second spots and chain breaks both daytime and nighttime and is also considering five-, 10- and 15-minute programs. Agency is McCann-Erickson.

Jergens lotion is buying spots on southwestern stations, through Robert W. Orr agency. Feenamint, via Duane Jones, is setting a fall sked, to start Sept. 4 for a 32-week run. Sure Jell, handled by Benton & Bowles, is lining up markets for the home canning season.

Kendall Mills, manufacturer of tobacco seed covers, is placing a 13-week campaign in areas where there is a big tobacco growing industry. Agency is H. B. Humphrey, Alley & Richards.

Eigen's WMGM Exit

Jack Eigen left the 12 (midnight)-3 a.m. disk jockey stint on WMGM, N. Y., on Sunday (5) simultaneously with Hutton's eatery bowing out of the airer.

WMGM is temporarily closing down at 1 a.m., beaming records from its studios with a staff announcer after midnight, but expects to get back into the allnight field.

Back Pay Melon To Chi TV Talent

Chicago, Aug. 7.

As a result of the Wage Stabilization Board ruling which okays the pay hikes established by the local Television Authority contracts, video talent here is set to split a sizeable melon in back pay.

Indie WBKB last week handed out checks totaling $18,000 to TVA staffers. Sum represents the pay balance that was put in escrow pending the WSB edict, when the pact went into effect in March. Figure was the difference between the new TVA fee schedule and the old pay rate minus the 10% boost permitted without a specific WSB ruling.

Meanwhile WGN-TV is setting up machinery for the retroactive payoff which is expected to be considerably larger than that shelled out by WBKB because of the greater number of TVAers at the Chi Tribune station.

The two owned and operated outlets—WNBQ and WENR-TV—are not involved since their TVA pacts were not subject to WSB examination, as they implemented wage hikes within the allowable 10% limit.

NBC Getting Off Hook On 'Prosecutor' Vidfilm Series Via Local Sales

"Public Prosecutor," one of the original vidfilm series, which NBC produced in conjunction with Jerry Fairbanks four years ago, is finally getting the web off the hook. After trying vainly to sell the show since it was completed, NBC's film syndication department has lined up a number of markets which will play it on a local sponsorship basis. Web, meanwhile, has two new vidfilm series in the works, "Texas Rangers" and "Dangerous Assignment."

According to NBC spokesmen, the chief trouble confronting the film salesmen in attempting to sell "Prosecutor" was the 20-minute running time of each episode. No station or bankroller wanted to buy a show of that length. Web finally decided to pad it by inserting a panel quiz session at the finale and it's now going out as the standard 27-minute feature, which permits for three minutes of commercials.

Series co-stars John Howard and Mary Beth Hughes. It was reportedly budgeted at $15,000 per episode, which would have represented a net loss to NBC if the web had not found a way to move it off the shelf.

MAURICE EVANS MULLS VIDEO SERIES FOR FALL

Actor Maurice Evans is mulling a video series on which he'd be co-producer and narrator and for which he'd star in a limited number of shows. Evans was queried on the vidpic project last week in Saranac Lake, N. Y., by Henry Morgenthau, 3d, who last season produced Mrs. Eleanor Roosevelt's AM and TV shows.

Morgenthau, who is a director of the New York City Center, also confabbed with Evans on the outfit's plans for the fall and Evans' successor. Evans is resigning as artistic supervisor for the City Center's dramatic season, in order to do "Androcles and the Lion" in Hollywood and to work on plans for a Broadway legiter.

Chandler Defends Series Sale to TV

Washington, Aug. 7.

Former baseball commissioner A. B. (Happy) Chandler has no apologies for the $6,000,000 deal he made to sell the TV rights to the world series for the next six years. Testifying yesterday before a House Monopoly Subcommittee investigating baseball, Chandler said "no one knows what the rights are worth," but the contract provides "sure money" to the major league clubs.

Chandler indicated that lack of parking provisions may be as much a problem to club owners as TV, but he would not predict the ultimate effect of the medium on baseball attendance. "If there are adequate parking facilities," he said, "no real fan who can go to a game will see it over television."

WOR's 'People Have More Trouble Than Portia' Show

Real life washboard weepers will be used by WOR, N. Y., to compete with soap operas. The MBS station is prepping a cross-the-board afternoon stanza built around A. L. Alexander, who has been conducting his "Mediation Board" on WOR for over a decade.

Recorded segments, several years old, from Alexander's past programs (on which husbands and wives give vent to their emotional disputes or business partners publicly air their problems) will be played, after which the individuals involved will be brought back to tell how the conflict was resolved. Alexander will keep his Sunday evening "agony" series in addition to the upcoming stanza.

McClay Back to WCAU-TV

Philadelphia, Aug. 7.

John McClay, director of operations for the N. Y. Daily News' WPIX, is returning to WCAU-TV as assistant manager of the Evening Bulletin's TV division.

Prior to joining WPIX in May, 1950, McClay was operations chief at WCAU for two years.

TV THEATRES AS WEB AFFILIATES

Royal Sendoff

Around NBC they were still talking this week of the nostalgic farewell socked across by John F. Royal at a luncheon tossed in his honor last week at 21 bistro, N. Y., upon his retirement as NBC veepee after 21 years with the network. (Royal continues as a consultant for NBC after a vacation).

Luncheon idea originated with Sylvester L. (Pat) Weaver, web's television chieftain, and practically every NBC exec put in an appearance to pay tribute to the vet showman. After NBC prez Joseph H. McConnell's laudatory intro, Royal arose and, for nearly an hour, reprised his career in show biz, dating back to his Keith-Albee days and early experiences with NBC, with some crystal-balling into the newer and wider horizons in a TV era. Those present say it was even a topper to Royal's now famous Chi address of three years back when, single-handedly, he whipped the NBC affiliates into line at a crucial NBC management meet when key affiliate broadcasters were in revolt.

Armour's Sudden Nix on Garroway Poses $2,000,000 NBC Problem

Chicago, Aug. 7.

NBC-TV's "Garroway at Large" is back on the market again this week as a result of the sudden cancellation of the show and time segment by the Armour Co. Because of web's failure to line up a satisfactory number of stations to carry the Dave Garroway show live, Armour dropped the package leaving NBC with a $2,000,000 yearly time and talent bundle to peddle again.

Meat packer and Foote, Cone & Belding, its agency, abruptly turned thumbs down on the deal Friday (3) when the best station lineup NBC could come up with was 11 live outlets and 47 kine stations. As Armour planned to plug special items such as holiday meats the kine delay wasn't acceptable.

The Pabst Wednesday night boxing telecasts on CBS-TV are seen as a factor in the reappearance of the station clearance bugaboo in this particular case. The Garroway spread, bumped out of its long-time Sunday night slot by the upcoming Red Skelton show, was to go in the Wednesday 9:30 p.m. (CST) spot opposite the CBS fights. Evidently most of the single-station execs decided to string along with the Pabst-backed CBS show which last season rang up some healthy ratings.

With NBC off on another bankroller hunt for the Garroway beaming, Foote, Cone & Belding is also back in the market for another show and time period for Armour.

Only ½-Hr. Open In NBC-TV Lineup

NBC-TV pacted with two more sponsors this week for major shows on its fall schedule and so moved within a step of posting the SRO banner for its Class A time. Only a single half-hour alternate weeks on the new Wednesday night Kate Smith remain available in the network's lineup.

New bankrollers are Reynolds Metals Co., which signed for a half-hour alternate weeks on Miss Smith's program, and Libby, McNeil & Libby, which pacted for a half-hour participation on the Saturday night "Show of Shows." Libby moves into the spot being vacated by Minnesota Mining, which in turn signed for "Juvenile Jury," which is taking over the Sunday 3:30 to 4 p.m. period on the full network in the fall. Miss Smith's show tees off Sept. 19 with Norge and Congoleum-Nairn as bankrollers with Reynolds making its first appearance the following session.

Each of the web's bankrollers, incidentally, has signed on a firm 52-week basis under new rules posted earlier in the summer by exec veepee Sylvster L. (Pat) Weaver and sales and operations veepee Edward D. Madden. With those billings to anticipate, consequently, NBC figures it's almost certain to show a profit on its networking operations this year.

WLOU on Block for 40G

Louisville, Aug. 7.

Mrs. John Messervy, owner of WLOU, has applied to FCC for authority to sell the station, local daytime indie.

Sale price reported from Washington is $40,000, and prospective buyer is Robert W. Rounsaville, who owns and operates stations in Tennessee and Georgia.

O'seas Press Club Gangs Up on ABC 'American Agent'

Detroit, Aug. 7.

A good "cover" job is being hunted for Bob Barclay, ABC's secret American agent. Wednesday night show, titled "American Agent" is fed to the ABC web by WXYZ. The job must have only one qualification: It must not offend anyone in a similar job who thinks that Barclay's spying on the side is degrading to the profession.

Barclay got into trouble with the Overseas Press Club because he was cast in the role of a foreign correspondent. He used his job as a "cover" for spying activities.

"The pressure is on," George Trendle, producer of the show, lamented. "We'll have Barclay resign in the script next week, and after that he'll be something else, but we don't know what."

After the show had been on the air over a year, the Overseas Press Club finally got around to listening to it. What it heard made the committee blow its collective top. Bruno Shaw, chairman of the committee, sent letters to ABC and Trendle. Shaw called the show a

(Continued on page 38)

Barry-Enright's 500G Bonanza As NBC Pacts 'Jury' For Two Years

"Juvenile Jury," Jack Barry-Dan Enright show, has been inked by NBC-TV on a firm two-year contract that gives the indie packagers $500,000 over the two-year span.

Show, which is currently in the 8 p. m. Tuesday spot during the Milton Berle hiatus, moves to Sunday at 3:30-4 p. m. when "Texaco Star Theatre" returns in the fall. It will be bankrolled by Minnesota Mining, for Scotch brand cellophane tape, the present sponsor. CBS-TV had put in a bid for the property, but NBC-TV offered a better deal.

NBC radio program v.p. Charles (Bud) Barry is now thinking of reprising a radio edition of "Jury," which until early this year was backed on Mutual by General Foods for Gaines dog food.

PLENTY REVENUE FOR EVERYBODY

Theatres with big-screen television equipment may wind up as special affiliates of the major broadcasting networks, if plans being mapped out by the webs this week take fruit.

Adopting the film industry's current "if-you-can't-lick-'em-join' em" attitude towards TV, the broadcasters assert that there's no reason to start brawling with the theatre-TV chains for rights to sports and other events. Webs believe that there's a new, untapped source of revenue lying ahead for them in building programs for theatre-TV. Resultant cooperation, they claim, will pay off to the mutual interests of both groups.

Idea was explained as follows by the topper of one video network: Suppose that eventually up to 1,000 theatres get the big-screen equipment. Each of the four major TV webs could then split the pool by lining up 250 houses as affiliates. They would then service the affiliates by feeding them specially-built shows — the entertainment programs which the theatres are convinced they'll need if they're to make their big-screen units pay off on a continuous basis.

Such a system, of course, would necessarily be different from the way the networks now service affiliate stations. In standard broadcasting, the webs, while creating most of their own programming, serve mainly as a clearing house with the stations for time desired by advertisers. For theatre-TV, which is to have no sponsors to pay the freight, the networks could derive their profits either from charging the theatres a flat fee for the shows, or else on a percentage deal from each theatre's gross.

Web exec pointed out that several moves toward such a system are already under way. There is almost certainly a theatre-TV tiein in the works between United Paramount Theatres and American Broadcasting, when the FCC approves the proposed merger of the two companies. In addition, NBC

(Continued on page 38)

'We Did It Before'

NBC, apparently convinced that it must fight theatre television to a standstill for rights to major sports events, wired the prexies of the top video set manufacturers last week proposing they form a permanent organization to snare rights to such events away from the theatres.

NBC would have the manufacturers assign a person to handle the bidding, on the assumption that the manufacturers banded together will be able to outbid the theatres for a number of years to come. DuMont anticipated such a step several weeks ago, when it lined up nine of the set manufacturers to bankroll its pickup of the Joe Walcott-Ezzard Charles fight in Pittsburgh.

LATE SUN. NIGHT BERTH FOR 'GIRLS' ON NBC-TV

With Chesterfield having bought the Sunday night at 7 slot on NBC-TV for a new half-hour comedy show this fall, the web has decided to move "Leave It to the Girls," which previously aired at that time, into the 10:30 to 11 period Sunday nights. Regent cigarets will continue as sponsor.

To date, Bob Hope is the only comedian set for the new Chesterfield show, which is to have four comics rotate once a month, as in the web's Sunday night "Comedy Hour." New half-hour slot for "Girls" is local option time but the web took it over in order to round out its Sunday night schedule, which is now sold out.

Acquisition of GE Waring Billings Projects BBD&O Into Top Video Spot

BBD&O, with the acquisition of General Electric's "Fred Waring Show" from Young & Rubicam this week, virtually cemented its position as the agency with the biggest annual billings in television. Waring show, aired Sunday nights via CBS-TV, will represent an estimated $2,000,000 more a year for BBD&O and gives the agency a total of 11 major network video entries.

Y&R, in losing the GE account on Waring, picked up two daytime video shows. New business, however, doesn't come near matching what the agency is losing on the Waring shows. Two new shows, which are to be bankrolled by GE's appliances division, are the "Bill Goodwin Show," to be aired Tuesdays and Thursdays via NBC-TV, starting Sept. 11, and a 15-minute segment of the Garry Moore show thee times weekly on CBS-TV.

In losing the Waring show, Y&R's stock in video is declining as the BBD&O biz rises. Where Y&R last year at this time was the top agency in TV, it recently lost the Packard account to Maxon. Switch in agencies on the Waring program was reportedly due to the fact that the show is now to be bankrolled on an institutional basis by GE, with BBD&O handling all general company advertising for the sponsor. It's also reported, however, that GE was dissatisfied with "GE Guest House," which has been the summer replacement for Waring, and decided to give BBD&O a crack at the program when it returns in the fall.

BBD&O is expected to lose one of its current crop of TV shows in the fall. It's "Meet the Press," bankrolled during the summer Tuesday nights on NBC by Curtis Publishing. Show is filling part of the time occupied during the regular season by Milton Berle's "Texaco Star Theatre." When the Berle show returns, "Press" will either be shifted to a different time period or axed. Since NBC's fall programming lineup is now almost entirely sold out, the show would have to be moved into a daytime spot.

Biggest account held by BBD&O in video is still American Tobacco. Ciggie outfit bankrolls Robert Montgomery's "Lucky Strike Theatre," an hour-long dramatic show aired alternate Mondays on NBC; "This Is Show Business," Sunday

(Continued on page 36)

'Toast' Roast

Comic Harvey Stone, guesting on CBS-TV's "Toast of the Town" Sunday (5), was standing in the wings a few moments before he was to do his stint with just enough time for a quick smoke. As he was lighting the cig, the entire book of matches flared up, severely burning his hand.

Despite the agony, Stone went on — without betraying his pain. After the performance he was rushed to Polyclinic hospital, N. Y.

NBC Still Mulls Chain Break Sale Despite Rep Rap

NBC is still mulling the plan to sell six-second network chain breaks, tied in with its chimes, although it had sat on the idea for a while. Plan has drawn a strong blast from the National Assn. of Radio and Television Station Representatives and from some affiliates which consider the project a web "move-in" on the stations' national spot business.

The web identification quickie spots, aired 24 times a day, could bring the chain around $6,000,000 a year, it's estimated. Actually the plan did not originate with NBC but with Foote, Cone & Belding, which was looking for a spectacular coup in an effort to hold on to the Pepsodent billings (which subsequently went to McCann-Erickson).

NBC queried four big affiliates on the plan, who reportedly endorsed the idea. Meanwhile, as details of the project leaked, two other agencies came to the web wanting in, and FC&B still wants it for part of the Lever account.

The station rep organization last week hit the plan, saying it considered it "incredible that NBC, or any other network, would even consider such an encroachment upon their affiliates' spot revenue, let alone pressure the stations to take it."

NARTSR added, "The action is simply additional evidence of the networks' creeping encroachment into the spot field, compounding the stations' problems forced by the network rate cuts." It declared that while only 30% of the network billings of $122,000,000 went into the cash registers of their affiliates in 1950, the stations were able to keep 70% of the $120,000,000 spent by national spot advertisers. It warned that "if enough stations accept enough spot advertising from any network, they will eventually destroy the legitimate spot biz."

$50,000 Settlement In Lieu of 800G Award In 'Bride & Groom' Suit

Hollywood, Aug. 7.

Settlement of $50,000 has been accepted by the three Johns—Masterson, Nelson and Reddy—in lieu of the judgment of $800,000 awarded by a Superior Court jury last month. KLAC-TV manager Don Fedderson effected the settlement. The station's show, "Wedding Bells," basis of the suit which charged it was lifted from "Bride and Groom," is being withdrawn, having been hobbled by a permanent injunction.

Verdict of $800,000—plaintiffs had asked $1,000,000—was one of the largest damage awards ever made in a plagiarism suit. Fedderson had planned to appeal, but chose the settlement instead.

Gruskin Resigning ECA; Back to U.S.

Ed Gruskin is resigning as director of radio of the Economic Cooperation Administration, after a two-and-a-half year hitch during which he was headquartered in Paris. He is returning to the United States next month to enter the commercial TV sweepstakes in the writer-producer field.

Gruskin feels he's accomplished his mission of setting up the elaborate ECA Network of radio programming of transcribed shows embracing 14 European countries, which has played a dominant role in propagandizing the Marshall Plan. In addition, he established local radio units designed to give employment to talent in the 14 countries. His last mission took him to Berlin for a month, during which he helped establish the State Dept.-ECA program, including CBS color television demonstrations and RCA large-screen TV projection, to run concurrently with the Communist World Festival of Youth.

Prior to joining ECA in 1949, Gruskin was a top comedy writer identified with many of the commercial network shows, including "Duffy's Tavern," "Amos 'n' Andy," etc.

'Does Forced Radio Listening Violate 5th Amendment?' to Supreme Court

Washington, Aug. 7.

The novel question of whether the right of freedom from listening to the radio is protected by the Constitution is now before the Supreme Court. A petition for review of a U. S. Court of Appeals decision holding Transit Radio unconstitutional was filed with the high tribunal Friday (3) by WWDC in Washington, the Capital Transit Co., and the D.C. Public Utilities Commission.

Supreme Court is asked to decide whether the minority of passengers who object to the radio on busses and trolleys is deprived of liberty under the Fifth Amendment. Another issue is whether the broadcasts must be limited to news and music, but must exclude commercials.

In urging review of the lower court action, the petition declares that the application of the Constitution to the prohibition of radio broadcasts on transit vehicles is unprecedented. The question is important, the petition said, because of "similar situations" throughout the country. Transit Radio operates in about 20 cities.

The petitioners contend that the decision of the lower court ignores Supreme Court decisions "which show that passengers have no constitutional rights to use the services of Capital Transit and that their rights are governed wholly by statutes that do no more than require equal and non-discriminatory treatment of all."

Transit Riders Assn.

The court test of "forced listening" was brought by a local group called "Transit Riders Assn.," led by two attorneys, Franklin S. Pollak and Guy Martin, who appealed to the District Court after the PUC held that the service was in the public interest. Transit Riders then went to the Court of Appeals which reversed the District Court and remanded the case to PUC for further proceedings to conform to its opinion.

Following the Appeals Court decision and a refusal to reconsider its ruling, Station WWDC obtained a stay order to continue Transit Radio broadcasts until the issue has been decided.

Meanwhile, WWDC has inaugurated a series of hourly civil defense announcements to transit passengers to point up the value of Transit Radio in case of an emergency. In the event of need, the announcements declare, "the radio-equipped busses and street cars of the Capital Transit Co. stand ready to be mobilized at a moment's notice by our Civil Defense officials. Directed by static-free FM radio, they could be sent wherever needed. Passengers would be provided with accurate, up-to-the-minute information to avoid panic—save lives. Yes, the radio equipped street cars and busses of the Capital Transit Co. are ready for duty, whenever the call comes."

A&V (Ampex) Takes Over WQXR Studios In Expansion Program

Audio & Video Products Corp., eastern distribs for Ampex tape recorders, is offering sinking fund debentures totaling $150,000, as part of its expansion plan. Outfit has also leased 10,000 square feet of space at 730 Fifth Ave., taking over the old studios of WQXR, N. Y.

A&V is spending around $100,000 in remodeling the ex-WQXR layout, building five studios, all of which will have floating acoustical walls and ceilings. These will be used by its subsid, Audio-Video Recording Co., tape recording outfit, which previously had rented space from other outfits. Construction job is expected to be completed in a month to six weeks.

New recording studios, each of which will have its own control room, and four editing rooms will have a total of 24 Ampex machines. There will also be six special machines for duplicating tape. Able to make five copies of a half-hour show in 7½ minutes the setup will be equipped to turn out 200-300 copies of a show overnight. Outfit also has five disk recorders.

The largest studio will be made

(Continued on page 56)

No Live TV Web Shows In Salt Lake Before 1952

Salt Lake City, Aug. 7.

Prospects for live TV shows brought here from the east via micro-wave relay chain before the end of the year look dim, after last week's announcement by the telephone company. According to J. E. Buckwalter, district manager, Mountain State Telephone & Telegraph Co., the chain connecting Chicago with the Coast is now being tested, and should go into operation for phone calls next month.

Use of circuits for video will be held up locally pending installation and checking of loops, which usually takes from six to eight months. If everything goes smoothly, there's a chance the TV operation will be clicking in December, but company isn't too optimistic.

Trade here is wondering how local TV stations are going to adjust when shows become available. Current practice of KSL-TV is to limit between program spots to 1½ minutes. KDYL-TV gets in up to five or six minutes, and doesn't stick to announced time skeds. Problem will get really hot when time becomes a must, and lost revenue forced by cutting down spots has to be made up somewhere.

SWG, ALA Fight RWG's TV Mantle

Hollywood, Aug. 7.

Screen Writers Guild and Authors League of America will oppose Radio Writers Guild claims to rep video scribblers, according to a joint announcement from SWG prexy Karl Tunberg and Oscar Hammerstein, 2d, ALA prez.

Statement said RWG doesn't have jurisdiction and that the SWG and ALA are "in process of working out jurisdiction which will serve and protect all television writers, including those who work concurrently in radio, motion pictures, theatre or any other field."

Probe Into Auto-Towing Scandal in Cincy Gets TV 'Kefauver Treatment'

Cincinnati, Aug. 7.

Cincy's three TV stations did a Kefauver hearing video coverage Monday (6) of city council's investigation of alleged auto towing racket reportedly involving 36 policemen. AM and FM stations also carried proceedings.

Telecasts from City Hall were done jointly by WLW-T and WKRC-TV and separately by WCPO-TV from 2 to 6 p. m.

Witnesses were permitted to deny lensing of them while on stand.

Capsule reports at intervals were made by Jim Ault, newscaster, and Jerry Hurter, Times-Star City Editor, on WCPO; Terry Flynn, Crosley's news chief on WLW-T, and Harry Mayo, City Editor, and Leo Hirtl, columnist, of Post on WCPO-TV.

Forester in N. Y. to Script 'Victory at Sea'

Novelist C. S. Forester, author of the "Horatio Hornblower" books, arrived in N. Y. from the Coast this week to begin his scripting chores on NBC-TV's projected history of the U. S. Navy, titled "Victory at Sea." Series, which will be compiled and lensed totally on film, is scheduled to preem before the end of the year, with Robert Montgomery as narrator.

Henry Salomon, Jr., who'll produce, left for England last week to discuss the project with the British Admiralty, while Clay Adams, who directs, is in Canada gathering material for the project from the Royal Canadian Navy.

HARRY SALTER
MUSICAL DIRECTOR
Stop the Music—ABC

Halley to Do New Tele Show, Not 'Gangbusters,' For CBS-Schick Shavers

Rudolph Halley, former chief counsel for the Kefauver Crime Investigating Committee, will star in a new television show via CBS this fall, instead of appearing in indie packager Phillips H. Lord's "Gangbusters," as originally announced. New program, which will be packaged jointly by CBS and the Kudner agency, starts Sept. 4 in the Tuesday at 9 p.m. period, Schick Electric Shavers sponsoring through Kudner.

The Halley-Lord split resulted from a difference of opinion between the two over the format of the show. According to Lord, "Gangbusters," which is an established package, must rely on the participation of police officials, rather than an attorney. Halley did not want to do a cops-and-robbers type of show, prefering instead to do a series on the work of crime commissions, such as the Kefauver group, dealing with real-life investigations. Halley feels that such a program would be especially timely now and that he has the "leads" and knows where to compile the necessary information. Under the new setup, the show will be produced by Jerry Danzig and scripted by a specially-selected stable of writers.

Halley, incidentally, confirmed that he will turn over his entire salary, minus expenses and tax deductions, to various charities, such as the Police Athletic League, for work in combatting juve delinquency. He's to receive $1,500 per week for the first year and $1,000 a week the following year. This "spread" is to enhance the charity auspices. Halley plans to select a board to pick the charities which will receive the money.

New show is to preem as a live production but may later be put on film. Lord, meanwhile, revealed that he's working out a deal to put "Gangbusters" on film for TV, while the radio show continues as a separate series on CBS Saturday nights, sponsored by General Foods.

$1,000 For 5 Mins.-a-Wk.

Ex-Kefauver committee counsel Rudolph Halley, who preems his own show on CBS-TV Sept. 4, may also do a five-minute cross-the-board radio show on the Mutual web this fall. MBS is dickering with him for the show, in which he would give his opinions on crime problems currently confronting the nation.

Halley would get $1,000 weekly for the series which, like the payment for his TV show, would be turned over to various charities. Attorney said each five-minute broadcast would probably require two hours of preparation, but he'd like to do the series as another method of combating crime.

WPIX's 'Video Chef'

WPIX, N. Y., yesterday (Tues.) launched a new cooking show, sponsored by Associated Food Stores, via Furman, Feiner agency.

Titled "Video Chef," it stars Joel Holt and will be beamed Tuesdays at 5-5:30 p. m.

From the Production Centres

IN NEW YORK CITY . . .

Morris Novik, radio consultant, in Montreal for AFL exec board, then to Quebec and Toronto (where he'll confab with Canadian Broadcasting Co.).... **Roger Greene** upped to assistant ad manager of Philip Morris, working on AM and TV among other duties.... **Jo Anne Wallace**, secretary, to **Ray Dias**, ABC program operations director, left Monday (6) to handle **Fred Waring's** publicity in the metropolitan area .... **Ruth Rawson**, of NBC's "Road of Life," starring opposite **Burgess Meredith** in Westhampton strawhatter this week.... **George T. Duram**, ex-Lever Bros., is a new account exec for **C. E. Hooper**.... **Francis X. Zuzulo**, just upped to manager of press information at Mutual (reporting to public relations director **Dick Dorrance**), celebrated by taking off Friday (3) for two weeks of golfing .. **Herb Landon** of Kenyon & Eckhardt off for a fortnight in Florida and West Indies, following Hal Davis' return from summer vacation.

CBS' longhair chieftain, **Jim Fassett**, checked in yesterday (Tues.) after swing of European festivals, including stay with **Jan Sibelius** ... CBS president **Frank Stanton** to Coast today (Wed.) for Frisco station 50,000-watt hoopla.

NBC on the prowl for secretaries and TV engineers . . . **Ed Cassrella**, of ABC's art department, has been awarded a Fulbright grant and goes to Rome on Sept. 25 to study for a year . . . **Julie Bennett** into ABC's "Newsstand Theatre" tomorrow (Thurs.) . . . **Jean Sulzberger**, AM-TV news gatherer for Time, shifts to the mag's Chi office for one month . . . **Wayne Howell** has taken over the RCA Victor "Musical Merry-Go-Round" on NBC, vice **Eloise McElhone** ... **Sammy Kaye's** "Sunday Serenade" for Sylvania Radio and Television kicks off on ABC Oct. 7 from Chi . . . **Ruth Ellington James**, WLIB femme gabber, will broadcast tomorrow's (Thurs.) press conference of the National Assn. for Advancement of Colored People for the **Harvey Clarks**, couple whose attempt to move into Cicero, Ill., was followed by a riot . . .

IN HOLLYWOOD . . .

Arnold Marquis has assembled old recordings of **Will Rogers** broadcasts for a series of five-minute programs. **Mitch Hamilburg** is now east talking a deal with **Leonard Reeg** of ABC. A sequel of stories and anecdotes in narrative form is also being prepared . . . **Lou Holzer** pulled out of Lockwood-Schackleford to set up his own agency with nearly a half million in billing as a starter . . . **John Wagner**, with ABC (and the Blue) since 1935, was named controller of the net's western division . . . **Walter O'Keefe** will tape "Double or Nothing" for three weeks while his troupe is entertaining the military in Europe . . . **Ralph Story**, KNX's "Morning Host" (5:30 to 7 a.m.) has it all figured out how to regale early risers without annoying late sleepers. All they have to do is make their own earphones and he's sending out pamphlets showing them how . . . "Suspense" will be back Aug. 27 but with a different design. Stories from the files of law enforcement agencies and the dailies will be dramatized instead of fiction as in past years. **Elliott Lewis** continues as producer-director with the added duty of script editor . . . **Fred Jordan** turned in his veepee stripes to Earl Bothwell agency and is making another connection away from commission row . . . How radio deals are made: **H. K. Carpenter**, KNX account exec, grabbed a tray in a cafeteria and called for the manager to complain about a dish. His gripe out of the way he started selling him on the station. Next day the eatery signed for 13 weeks of the Dan Cubberly News.

IN CHICAGO . . .

Lowell E. Jackson joins ABC's Central Division as AM network salesman . . **Bob McKee** has replaced **Howard Dorsey** on WGN's post-midnight disk stint . . . **Hugh Downs**, NBC staff gabber and emcee of WNBQ's daily "Luncheon Date," has unveiled still another talent. He's clefted "Soliloquy" which was unwrapped Saturday (4) on NBC's "Surprise Serenade" by **Joseph Gallicchio's** tootlers . . . **Murray Forbes**, ex-Chicagoan and longtime regular on the "Ma Perkins" soaper, visiting radio friends here . . . **Curley Bradley**, Mutual's "Singing Marshall," guesting Thursday (9) at Chi Tribune Charities kiddies party . . . WLS' National Barn Dance will have its annual airing from the Illinois state fair Saturday night (11) . . . Armour is plugging its new shampoo on NBC's "Dial Dave Garroway" morning strip . . . **Clark Dennis** returns to ABC's "Breakfast Club" Monday (13) for two weeks, subbing for **Johnny Desmond** who skies to the Coast for film tests . . . WBBM spieler **Jim Conway** spending two weeks of his vacation on active duty in the Navy air corps . . . **Bob Chill**, ABC tubthumper, out on a two-weeker.

IN WASHINGTON . . .

In the excitement of preem of her new TV show (WTOP-CBS), **Mugs Richardson** forgot to read the telegraphed "Good luck" message from ex-boss **Arthur Godfrey**.... **Lee Dayton**, WMAL-ABC staff announcer, has just completed a series of training films for Veterans' Administration and is currently narrating 26 transcriptions of the Navy Band ... **Jerry Strong**, former ayem man for WINX, moving over to WMAL-ABC (radio and TV) as disk jockey starting Aug. 20.... **M/Sgt. Glenn Darwin**, USAF, former MGM and RCA disk click, and **Pvt. Leonard Ouzey**, USA, vet of such TV shows as "Toast of Town" and **Dave Garroway**, will vie for baritone honors on Armed Forces Review next Friday night (10).... **Mrs. Elizabeth Krouse**, winner of the "Stop the Music" jackpot (May 10) set for a novel stint on the **Ruth Crane** "Modern Woman" airer (WMAL-ABC) to tell localites about the headaches of the $14,000 haul . . . A special radio-TV crew from Office of Public Information, Department of Defense, currently touring Europe to gather film and recording material, to be made available to networks, on activities of North Atlantic Treaty Organization Countries. Aforementioned team consists of special reporter **Maxwell Marvin**, radio engineer **Sgt. Ray Krueger**, and cameraman **Sgt. Ralph Santos**.

OG Buys 'Down You Go'

Old Gold cigarets this week bought DuMont's "Down You Go," quiz show originating Thursday nights for the net from Chicago. Agency is Lennen & Mitchell.

Web's N. Y. flagship, WABD, also pacted with Strauss Stores this week to bankroll its "Saturday Night Wrestling" for 26 weeks, starting Saturday (11), while Savarin Coffee and Rheingold Beer inked for spot announcements.

El Paso — William J. Small, writer-producer here for KROD has resigned his post to join the continuity staff of WLS, Chicago.

RCA MULLS COLOR TV EXPANSION PROGRAM

RCA prez **Frank M. Folsom** and veepee **Manie Sacks** have been huddling on expanding NBC color television programming in line with plans to resume demonstrations of the RCA color system in New York later this month.

When Brig. Gen. David Sarnoff, RCA board chairman, returns Monday (13) from Europe they may decide at that time about filing an application with the Federal Communications Commission for new hearings on their system.

MGM SPARKS WAX WEB ERA

Cedric Adams' Blue-Chips Deal

Minneapolis, July 7.

Cedric Adams, the Northwest's top radio personality, has signed an agreement extending his contract with the Twin Cities' CBS station, WCCO, through 1955. Sum involved is undisclosed, but is believed by Gene Wilky, WCCO manager, to be "the largest ever paid to any radio personality outside of New York and Hollywood." Deal gives WCCO and CBS continued exclusive rights to Adams' services for the next four years.

Adams, also a Minneapolis Star and Sunday Tribune newspaper columnist for many years, started his first regular WCCO series of radio newscasts in 1934. In the 17 years since his first broadcasts, his popularity in the five-state area covered by WCCO has increased apace and still continues to grow, and he also has attained national eminence. Despite new TV competition from two other stations during the past two years, Adams' news programs popularity ratings have risen to new peaks. Latest surveys indicate his share of audience for the 10 p.m. news is greater than the audience of all other Twin Cities stations combined and is three times greater than the second-rated station. Audience share in the outside area is even greater.

At present Adams has 14 per week news broadcasts of 15 minutes each, three Class "A" half-hour shows a week of various kinds, a daily five-minute CBS network stint and "Open House" broadcasts in surrounding towns regularly, all of which are sponsored. Radio advertisers' demands for his services, in fact, have been so great that WCCO has been unable to meet them, according to Wilky.

Adams went to New York two summers to pinchhit for Arthur Godfrey on radio and TV on latter's network talent show while Godfrey vacationed. His newspapers claim for him the largest readership "by far" of any non-syndicated columnist anywhere, surveys having shown this, and as a newspaper columnist, as well as a radio personality, he is considered the Northwest's most influential person in these lines. He even has been mentioned as a gubernatorial possibility.

Must Restrict Big League Ballcasts More to Save Minors—Trautman

Washington, Aug. 7.

Too many broadcasts of major league baseball games are hurting attendance at minor league games and further restrictions are necessary, a House monopoly subcommittee was told last week by George M. Trautman, prexy of the National Assn. of Professional Baseball Leagues (the minor leagues).

Trautman defended the present broadcast limitations by organized baseball which prevent radio and TV stations within 50 miles from carrying major league games while the local club is playing at home. "When you hear four of five major league games in the afternoon in one little community," he asserted, "by the time our game starts in the evening, everybody is a little tired of baseball."

Although the local clubs were given wide authority in 1949 to restrict big league broadcasts, Trautman said, such authority has since been reduced and the number of major league game broadcasts reaching minor league cities has more than doubled.

Trautman expressed hope that the Justice Dept., which is investigating monopoly aspects of limitations on baseball and football

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Texas Oilman Buys Interest In Liberty

Dallas, Aug. 7.

Gordon McLendon, prez of the Liberty Broadcasting System, has announced that H. R. Cullen, a Houston, Texas, oilman, has purchased an interest in the network.

The amount of Cullen's interest was not disclosed. Cullen is a leading Texas philanthropist and has given away millions for hospitals, schools and charitable institutions.

The LBS web has 431 outlets in 43 states, Hawaii, Alaska and Japan, and is second in size only to the Mutual Broadcasting System among the major networks.

McLendon founded the web in 1948 as a sports network. Since then it has expanded full time, 16 hour a day, national network.

McLendon quoted Cullen as saying in Houston:

"My principal concern in acquiring an interest in Liberty is to help provide more wholesome entertainment, information and education for the American public through radio."

MacQuarrie Sued for 250G

Los Angeles, Aug. 7.

Haven MacQuarrie, radio actor-producer, was named in a $250,000 damage suit in Superior court by Gilbert Sonbergh, his former business associate.

Plaintiff claims he was slugged during a conference in MacQuarrie's home.

NBC's $1,510,000 Snares Rose Bowl In 3-Yr. Exclusive

Hollywood, Aug. 7.

Bidding in the dark against two competitors and topping its nearest rival by $500,000, NBC carried off exclusive television and radio rights to the Rose Bowl game for the next three years with a sealed-in offer of $1,510,000. It was immediately accepted, and now all the network has to do is go out and sell it to get off the hook. With cable, time and other charges thrown in, it is estimated the sponsor or sponsors of the New Year's Day classic will be billed for better than $500,000.

Second highest bid was KTTV's $1,000,000, which would have been telecast to a hookup of 42 newspaper-owned stations around the country and other open markets. CBS was third with $840,000 for the three years. ABC-United Paramount withdrew from the competition when the Coast Conference called no dice on closed circuit theatre exhibition.

On the breakdown it is guessed the NBC bid $400,000 for the first year; $500,000 for the second year,

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Gillette Standing Pat On ABC Fisticuffs Ride

Gillette Friday evening fights on radio return in the fall to ABC, although NBC had made a concerted pitch for the biz. NBC, which beams the tele edition, tried to bring both ends under the same roof.

It will be the seventh season the bouts are on ABC. Agency is Maxon.

OFFERS DISCOUNT TO MATCH WEBS

Growing emphasis placed by bankrollers on tailoring their radio coverage to particular patterns, as opposed to the blanket use of full AM hookups, is resulting in a bonanza for the transcription outfits. Latter are practically turning themselves into waxwork networks that compete with the chains. In turn, the webs are getting into the transcription act, as are indie packagers.

MGM Radio Attractions, a subsid of Loew's, Inc., (Metro), is embarking on a novel selling formula whereby it will provide a national advertiser with a hand-picked program on a selected group of stations, at individually designated times — and with the same discounts that would be offered on a network.

Under the MGMRA plan, the bankroller would get discounts for number of markets used, dollar volume and length of contract, comparable to those offered by the national webs. Thus if a spender gets a 33⅓% rebate from a chain for an order totaling $1,500,000, MGMRA will offer the same discount. Difference is that the transcription firm will pay the discount out of its own packet, rather than trimming payment to the local stations.

TV As Factor

According to Bertram Lebhar, Jr., director of WMGM, N. Y., and MGMRA, the transcription concern is offering one package which eliminates stations in TV markets and another which includes only outlets in video areas. Former is designed for spenders who feel over-extended, advertisingwise, in tele markets, while latter is being pitched to clients (such as TV set manufacturers) who want radio homes in tele areas.

MGMRA, which in January ended its deal with Music Corp. of America for latter to serve as sales rep, is still going after local station sales with a force of eight men and plans a major expansion of the field staff. However, it is concentrating efforts on inking national spenders direct. In addition to selling existing programs, it will custom-build airers to clients' specifications.

Programwise, MGMRA is adding four to six new shows to its present stable of eight properties. One new show already inked is "The Lives of Harry Lime," produced in England by Harry Allen Towers with Orson Welles starred in his "Third Man" pic characterization. Half-hour stanza features zither backgrounding of Anton Karas, who also worked on the Alexander

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WMGM FORMS WEB FOR ARMY GRIDCASTS

Despite the current "cribbing scandal" at West Point, WMGM, N. Y., is going full speed ahead with plans for building a web around the Army football games this fall. WMGM may hook up with Liberty network to beam the gridcasts, with possibility of 400 stations taking the series. National sponsor is being sought.

Idea of a WMGM grid web for the Saturday Army games parallels the Loew's-owned indie's network for the New York Giants pro football broadcasts on Sunday afternoons, sponsored by Miller's Beer. Ballcasts are fed for Miller to the Yankee network, plus New York state and Pennsylvania outlets, and may be extended to the south and southeast.

Capehart's MBS Buy

Capehart-Farnsworth, a subsidiary of International Telephone & Telegraph Co., has bought a 15-minute news commentary with Fred Van Deventer. It will be aired Sundays at 1 p.m. on Mutual, starting Aug. 19.

Agency is J. M. Mathes.

NLRB Hears TVA, Screen Guilds Fight on Webs' Vidpix Jurisdiction

Washington, Aug. 7.

National Labor Relations Board today (Tues.) heard oral argument on the question of whether Television Authority or the screen unions should have jurisdiction for actors making vidpix for the networks.

Case stems from CBS-TV's "Amos 'n' Andy" show, over which TVA feels it should have control (since it was made for a network with which it has a contract) while Screen Actors Guild and Screen Extras Guild want control because it is on film.

TVA filed a petition in New York saying that all talent employed by the nets should come within its unit. Screen guilds, however, feel there should be a separate unit for talent making vidpic for the webs.

NLRB won't announce its decision for some time. However, its memo on what it regards as the issues asks the questions: (1) does the board direct an industrywide election for all talent, as TVA wishes? and (2) do actors engaged in making motion pictures for TV networks destined for initial television release appropriately belong with the other actors engaged in live TV?

Election, when it takes place, will invoive all the video ntworks, ABC-TV, DuMont and NBC-TV, CBS-TV, N. Y. Screen guilds want those voting in a separate vidpic unit to include performers who have had at least two days employment in the nine months preceding the election. TVA, although objecting to a separate unit for vidpic talent, wants eligibility restricted, if a separate unit is decided upon, to performers who did at least two days work between Jan. 3 and April 3.

Taking part in the argument were Paul P. Pryor, TVA attorney; Robert W. Gilbert, SEG attorney; and William Berger, SAG attorney. Three of the five NLRB members—John M. Houston, James J. Reynolds and Abe Murdock—were present. Hearing departed from the usual procedure in that the original hearing examiner's recommendations were not made public and further oral argument was heard.

New A&A Blast

Committee for the Negro in the Arts this week blasted CBS-TV's "Amos 'n' Andy" show as representing a "flagrant revival of stereotypes" and said that the series is "in strong contradiction to the efforts for more democratic participation by Negroes in all phases of American life." Claiming that "hundreds of thousands of dollars have been spent (on A&A) to insult the Negro people for 30 minutes once a week," the committee declared in a prepared statement:

"What is needed is a representative presentation of Negro life, written by Negro writers preferably, many of whom have such material available, and fuller use of Negroes in all aspects of radio and TV on a dignified level of merit and equality. All democratic-minded citizens should make known their objections to this program and urge its withdrawal."

Blatz's Goodwill Bid in A&A Snarl Backfires in Chi

Chicago, Aug. 7.

Attempt by the Blatz Brewing Co. to better its relations with the Negro community as a result of the stereotype charges leveled at the video version of "Amos 'n' Andy" which it bankrolls on CBS, backfired here over the weekend. With considerable fanfare, Blatz and CBS brought in three of the Negro principles of the all-colored TV show to take part Saturday (4) in the annual Bud Billiken day parade sponsored by the Chicago Defender, Negro newspaper.

However, Tim Moore, Spencer Williams and Alvin Childress who play The Kingfish, Andy and Amos, respectively, failed to appear in the parade. Official reason given by a Defender spokesman was that Childress "had taken violently ill Friday night and the appearance of the other two actors would have been no good without the third."

Actual reason, VARIETY learned, was that Walter White, NAACP national topper, burned up the telephone wires from New York Friday night protesting to the Defender publisher, John Sengstacke. White reiterated the NAACP's opposition to the video show in no uncertain terms and Sengstacke reportedly "requested" that the trio not take part in the Billiken festivities.

Fracas left the Blatz and CBS people in something of a quandary

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Coke to Sponsor NBC Junior Baseball Hoopla

Morton Downey and a flock of major league baliplayers and sports announcers will salute the 25th anniversary of the American Legion's junior baseball program in a half-hour stanza tomorrow (9) over NBC at 8 p.m. The airer will be transcribed.

The ballplayers, who will be interviewed by Mel Allen, Connie Desmond, Curt Gowdy and Jimmy Dudley, include Pee Wee Reese, Preacher Roe and Gil Hodges of the Brooklyn Dodgers; Yogi Berra and Gerry Coleman of the N. Y. Yankees; Ted Williams, Dom DiMaggio and Clyde Volimer of the Boston Red Sox and Bobby Feller of the Cleveland Indians. Coca-Cola will foot the bill.

Ralston Lured Back Into Radio

Chicago, Aug. 7.

Additional evidence that the radio network sales folk have launched a determined counterattack was supplied by ABC last week who succeeded in luring Ralston-Purina back into the fold after a year's layoff. Cereal company boards ABC Oct. 6 for a full web Saturday morning half-hour.

R-P will put "Space Patrol," Hollywood originating moppet science fiction package, in the 9:30 to 10 a.m. (CST) period.

Sale, engineered by Chi ABC-AM topper Ed Smith and sales chief Bob McKee, has more than usual import since Ralston checked off network radio a year ago to concentrate on regional spot AM and to study the TV picture. At that time cereal outfit dropped the Tom Mix and "Checkerboard Jamboree" shows on Mutual. The Mix strip had been bankrolled by Ralston on Mutual and previously NBC since 1933.

Another clue to Ralston's and Gardner's, its agency, thinking regards AM versus TV, is that they are cancelling their weekly sponsorship of ABC-TV's "Pet Parade" to pick up same web's tele version of "Space Patrol" but only on an alternate week basis.

Kine version of "Patrol" goes in Sundays at 3:30 to 4 p.m. (CST) Sept. 9, immediately preceding ABC's top rated "Super Circus."

NBC Brass London-Bound to Prep Return of Tallu Via 'Big Show'

Tallulah Bankhead, who was the toast of London back in the '30's when she scored in a succession of legit clicks, makes a triumphant re-entry next month, this time as femcee of the NBC "Big Show."

The 90-minute Sunday evening musical extravaganza tees off the '51-'52 season with two London originations on Sept. 30 and Oct. 7. The brace of broadcasts to be heard in this country will be tape-recorded a week in advance, with the entire cast doing in-person shows at the Palladium on the dates that the shows will be heard on the air here. (Initially it was planned to also do a Paris origination, but latter plan has now been discarded in favor of two London performances.)

Flock of NBC brass shoves off by air this weekend as the advance guard to set up preliminary details. These include network prexy Joseph H. McConnell; Dee Englebach, director-producer of the "Big Show"; Charles H. (Bud) Barry, radio programming veepee, and Bill Brooks veepee in charge of public relations. Week or so later Miss Bankhead, along with Meredith Willson, musical director and conductor on the show, and the writers, topped by Goodman Ace, join them to start actual production work.

It's likely that one of the major NBC comics who rotated on the show last season—possibly Groucho Marx or Fred Allen—will also fly over for the London originations. Otherwise, the talent will be recruited from the ranks of London show biz. McConnell, Barry and Brooks will be gone from 10 days to two weeks, with Englebach remaining on through the Oct. 7 Palladium date.

"Big Show" has already snared a half-hour sponsor for next season, with Reynolds Metal, manufacturer of aluminum products, picking up the tab for the first 30 minutes (6:30 to 7 p.m.). Buchanan agency set the deal. Web is currently negotiating for sale of the second half-hour, with the third reserved for integration into the NBC "Operation Tandem" sales pattern.

File For Portland, Bangor TV Outlets

Bangor, Aug. 7.

Television stations will be constructed in Portland and Bangor according to plans filed today with the FCC.

Murray Carpenter, treasurer and general manager of the company which owns radio station WABI in Bangor, announced yesterday that his company is applying to the FCC for two television stations. One station would operate on channel 6 in Portland and the other would occupy channel 5 in Bangor. Carpenter said that both applications will be filed with the FCC in Washington Tuesday morning.

The two television stations will cost more than $300,000 to construct, according to Carpenter.

The proposed television stations will be owned and operated by Community Broadcasting Service, the same company which owns and operates WABI in Bangor. WABI was the first commercial radio station in Maine, having been operated in Bangor for 26 years. The company is jointly owned by Carpenter and ex-Governor Horace Hildreth.

'Pyramid Plan' Pyramids Into ABC Fall Lineup

Clorettes, which bought participations for the summer on three shows as part of ABC's "Pyramid Plan," is continuing at least through September and is expanding the present lineup of stations. Bankroller is using "Fat Man," "The Sheriff" and "Stop the Music."

On these shows and on the Drew Pearson show, which Carter Products is partly sponsoring, ABC is permitting the local affiliates not bought by the bankroller to insert local or national spots on a cut-in co-op basis. Stations pay a talent fee amounting to 3% of their highest evening network hourly rate.

WNJR 'ON ALERT' WITH 'PEACE IN KOREA' DISK

WNJR, 5 kw outlet of the Newark (N. J.) News, has wrapped up a half-hour disk on "Peace In Korea," to be beamed when and if a cease-fire becomes official.

Show offers expert and man-in-the-street opinions about chances of a lasting peace in Korea and includes comments from Leonard Dreyfuss, N. J. state director of civil defense; William Hetherington, Newark News correspondent in Korea; an AAF pilot, parents of wounded and dead Korean vets, etc. Disk is being kept up to date with addition of other timely material.

Voice of America recently picked up WNJR's broadcast of ceremonies when "Jersey Joe" Walcott received the key to Newark, for beaming overseas. Special events-minded indie recently scored an exclusive in the metropolitan area with its coverage of the Senate crime probe in Atlantic City, and its coverage of the Port Newark fire-blast was fed to WNYC, N. Y., and WFPG, Atlantic City.

Twin Cities Transit Embraces Radio, TV To Court Public Favor

Minneapolis, Aug. 7.

Twin Cities Lines, which operates the Minneapolis and St. Paul streetcars and buses, is using radio and TV on a big scale to increase its traffic, improve its public relations and prepare the public for another boost in fares which are now 15c. It's the first time the transit company has used anything but newspaper advertising.

Radio spot announcements urge the public to use streetcars and buses instead of their own autos for transportation because they are more economical, enable people to avoid jangled nerves suffered by motorists because of traffic congestion and elliminate parking troubles and costs. Amount of money the rider can save has been figured out and is emphasized in the announcements. The company's need for more revenue also is subtly suggested from time to time on the radio as is its desire to serve the public in the best possible manner. One point made, too, is that streetcar and bus riders have the chance to "catch up on their reading."

Company recently went on TV, too, sponsoring the WTCN-TV televising of one of the big Aquatennial summer festival parades. During televising, some of company's directors, substantial Twin Cities professional and business people, were introduced while the commercials plugged the alleged savings and other advantages of streetcar and bus riding.

Company's public relations have been at low ebb because of its continued demands for fare increases and because a fight for control led to a state investigation which brought out the fact that some underworld characters had bought into the company heavily.

WPTR Trims Owl Shift

Albany, N. Y., Aug. 7.

WPTR has moth-balled 24-hour operation for the second time in two years. The 50,000-watter returned to a 1 a. m. closing Sunday (5), after running round the clock for six months. Bill Bennett's Night Owl show is now on the air for 90 minutes instead of six and a half hours. Morgan Ryan, former ABC executive and new WPTR manager, ordered the change.

The expected big late-evening audience, due to war production work, apparently did not materialize.

Block's 'Tag the Gag'

Hal Block will emcee a new comedy quiz program for NBC-TV, "Tag the Gag."

Show will have four comics on the panel, which is being lined up now by Block, and will include Morey Amsterdam and Jack Leonard. It replaces "Cameo Theatre" on Monday.

JOHNNY ANDREWS

Appearing on "Song at Twilight" Monday thru Friday, 7:30 to 7:45 PM, NBC-TV.

Third year "Easy Does It" Monday thru Friday, 2:00 to 2:30 PM, WNBT.

Exclusive Management
DOUG STORER
1270 Sixth Avenue, Radio City, New York

Color TV Slated For IRE Discussion

Washington, Aug. 7.

New developments in color television will have an important place on the agenda when the nat's leading electronic engineers gather in the fall for their annual meeting. The occasion will be the joint meetings Oct. 29-31 in Toronto, Canada, of the Institute of Radio Engineers and the Engineering Department of the Radio-Television Manufacturers Assn.

A symposium on color will take up the morning session of the second day's meeting, with David B. Smith, Philco veepee in charge of research and engineering, presiding. Philco recently received FCC authorization to test the "white brightness" system developed by the National Television Systems Committee over its Philadelphia TV station, WPTZ. It's expected that the NTSC system will come in for considerable discussion at this symposium.

Color television will also have a part of the afternoon session of the third day's meeting which is devoted to TV receiver developments. Robert Dressler of the Chromatic Television Laboratories, in which Paramount Pictures, Inc., owns a substantial interest, will report on the "Chromation" tri-color tube, sometimes known as the Lawrence tube.

Developments in UHF will take up a part of the esssions, with reports by RCA and DuMont engineers on converters to enable present sets to tune in new UHF stations.

'Voice of Democracy' Radio Contest Lines Up Top Names As Judges

Washington, Aug. 7.

Radio Industry's "Voice of Democracy" contests, now in its fifth year, is hitting the big leagues as a public relations project. Reflecting increased popularity of the annual high school competition, the contest has obtained for its 1951 judges such personages as Sen. Margaret Chase Smith, Sen. J. W. Fulbright, Gen. Hoyt S. Vandenberg, CIO president Philip Murray, FCC Chairman Wayne Coy and Mrs. Hiram Houghton, president of the General Federation of Women's Clubs.

Others named judges are Joseph B. Chaplin, president of the National Assn. of Secondary School Principals; Seymour N. Siegel, prexy of the National Assn. of Educational Broadcasters; the Right Rev. Angus Dun, Bishop, Diocese of Washington; and Miss Jan Geister, winner of the 1947 "Voice" contest.

Last year the contest attracted 2,300,000 students as compared with 37,000 in its first year.

The contest is sponsored by the NARTB, the Radio-Televison Manufacturers Assn. and the U. S. Junior Chamber of Commerce. Robert K. Richards, NARTB public affairs director, is chairman of the national "Voice" committee.

Television Chatter

New York

Jack Raymond, formerly with **Goodman Ace**, now writing the **Sammy Kaye** stanza on CBS-TV... **Steve Previn** signed to direct "Flying Tigers" on DuMont... **Claudia Pinza** guests on **Steve Allen's** CBS-TV show tonight (Wed.)... **Kathi Norris** flew to Paris with producer **Babs Doniger** on Friday (3) to kick off her "shop the world" feature. Hubby **Wilbur Stark** and **Carl Caruso** are doing the WNBT stanza through Aug. 15. . . .

Peggy McCay set for the femme lead on CBS' "Crime Photographer", tomorrow night (Thurs.) . . . **Buddy Rogers**, just back from a European vacation, guest-emcees on NBC's "Break the Bank" tonight (Wed.) and has been set for six shows on a once-monthly basis on "Duquesne Showtime" starting Sept. 26. Show originates from WDTV, Pittsburgh . . . **Worthington Miner** drew the producing assignment from CBS for the upcoming "An Affair of State," which is to be aired in co-op with the State Dept. . . . **Franklin Schaffner**, producer last year of "Ford Theatre" for Kenyon & Eckhardt, back to CBS on a term pact now that Ford has cancelled. He'll alternate as director with **Paul Nickell** on "Studio One" . . . **Kevin O'Morrison** pacted as the lead on NBC's "Philco Playhouse" Sunday (12) . . . **Millicent Brower** into ABC's "Theatre of Romance" Saturday (11) . . . **John Rich**, NBC-TV production staffer, guest-lectured to the U. of Michigan's TV Technicues class of the U. of Michigan, his alma mater, and also guested as director on the Speech Dept.'s radio show, "Angell Hall Playhouse" . . . **Max Liebman**, producer-director of NBC's "Show of Shows," returned from his European vacation over the weekend with his wife. He'll start preparatory work this week for the show's resumption Sept. 8 . . . **Barbara DeMott** resigning from the Kenyon & Eckhardt publicity staff, effective Sept. 1 . . . **Don Blauhut**, formerly assistant radio-TV chief of the Peck agency, upped to head of the department . . . **Felix Jackson** named exec producer of the new "Schlitz Playhouse of Stars," which preems Oct. 5 via CBS . . . **Richard Hodgson**, prez of Paramount's Chromatic TV Labs and Par's TV development chief, named a consultant on research and development to Air Force chief of staff Gen. Hoyt S. Vandenberg . . . **Robert Q. Lewis** subbing for panelist **Hal Block** on CBS "What's My Line?" Sunday (12) . . . United TV Programs moving into new and larger quarters at 270 Park Ave. to accommodate an expanded staff . . . **E. Jonny Graff**, national sales chief of Snader Productions, to Atlanta to open a regional office before heading for the Coast . . . **Wallace A. Ross**, publisher of Ross Reports on TV, to Hollywood over the weekend to open a Coast office . . . **James Melton** leased 2,000 square feet of office space at the Henry Hudson Hotel for production offices for his Ford video show (NBC) . . . **Hank Leeds**, formerly with Blaine-Thompson and CBS, joined the Earl S. Peed talent office as radio-TV chief.

Chicago

Present tele set circulation here is 937,965 according to the latest Electric Assn. figures. TV sales during June totalled 7,556 . . . DuMont's word game, **"Down You Go,"** originating from WGN-TV Thursday nights, will tele debut a couple of big-name authors. **Nelsen Algren** guests this week and **James Jones** comes in next week . . . **Eddie Peabody** is plunking his banjo in a cycle of vidpix produced in Cleveland by the **Sol Heller Co.** . . . Standard Oil's "Short Story Playhouse," beamed Thursday nights on the midwest NBC-TV net, this week is using an original yarn scripted by **Doug Johnson**, who also writes same web's "Hawkins Falls" . . . **Bob Elson** is converting his AM package "Bob Elson, On the Century" into a telepix series. First thirteen week strip has been sprocketed at Academy Films . . . N. W. Ayer flack **Wauhillau La Hay** in town hustling publicity of agency's "Hawkins Falls," daytimer on NBC-TV . . . Television Operations super **James Valentine** has ankled ABC's Chi section to join the Federal Telecommunication Labpratories as South American rep . . . **Luckey North** filling in for **Betty Whitney** while she vacations from WBKB's "Tel-A-Shopper" stint . . . Ekco Products, kitchen equipment, dipping into video with a spot campaign, through the **Earle Ludgin** agency . . . Cedargreen Frozen Foods and Beltone Hearing Aid join the participation lineup on WBKB's "Fun and Features" . . . **Dr. Herman Bundesen**, Chi Board of Health topper, gets the cross-examination treatment tonight (Wed.) on WGN-TV's "Press Conference."

Hollywood

Cliff Selkirk named associate producer of Royal Five Productions, which has 52 "The Calico Kid" oaters skedded for an early start at Mesa, Ariz. . . . **George Zuckerman** is penning **Frank Wisbar's** next teleplay, "Next Time Go By Train" . . . **Allan Jones** inked for five more Snader Telescriptions . . . KTLA's **Spade Cooley** tops July ratings in Pulse survey of L. A. video tastes, only show to up rating from June . . . **Bruce Cabot** and **Kristine Miller** topline Revue Productions' "Driven Snow" telepic, while **Ruth Warrick** heads cast of RC's "Return to Vienna." . . . Courneya Productions shooting background footage on series of 26 sports action telepix. **Jerry Courneya** in charge . . . **Dick Avonde** exec veepee and associate producer of Wes Beeman Productions, which rolls series of telepix oaters at Goldwyn studios this month, **Milt Swift** toplining . . . **Ken Barton** new production head for Leo Carrillo's Dude Ranch on KLAC-TV . . . United Television Programs sales topper **Frank Evans** visiting accounts in Frisco, Portland and Seattle . . . Cast of Bracken Productions' "Willie Wonderful" TV puppet series taped sound track of first 20 episodes at Universal Recorders . . . "So This Is Life" is tag of new series of five-minute video series planned by **Jerry Schnitzer, Bernard Luber** and **Robert Maxwell** . . . KLAC-TV's **Joe Graydon** on two-week vacation, with **Bob McLaughlin** subbing on his cross-the-board show . . . **Moe Kerman**, prexy of Regal Television, N. Y. video distributor company, in town on a vacation . . . **Tennessee Ernie** returns to "Hometown Jamboree" on KLAC-TV following a month on NBC's "Grand Ole Opry," out of Nashville . . . **Rupert Hughes** will appear in prolog of Trans-World's telepix based on his yarns. First on agenda is "The Lady Who Smoked Cigars" . . . **Rene Williams'** sales chief, **Walter Klinger**, to Gotham to show telepix to ad agencies. **Whitney Ellsworth**, editor of National Comics Publications, back to N. Y. after confabs here with producers of "Superman" series, being bankrolled by NCP, for release to video in a few months.

CBS Sets della Cioppa To Guide Net's TV Programs On Coast

Hollywood, Aug. 7.

Guy della Cioppa, onetime assistant to CBS board chairman, William S. Paley, last week was named director of network programs for CBS in Hollywood by Harry Ackerman, v.p. and program chief. Since coming to the Coast two years ago, della Cioppa has been associate director under Ackerman, which association continues.

During the last war della Cioppa served with Paley in the psychological warfare division and won the Bronze Star and Cross of Lorraine for having set up the first radio station after France's liberation.

Pooches Primp for TV

Minneapolis, Aug. 7.

A "Pooch Parade" is now one of the features of Jimmy Valentine's "Junior Jamboree," TV show aimed at youngsters, over KSTP-TV daily at 5 p.m. Youngsters enter their dogs and there are prizes for the best looking canines in their classes, making the show virtually a pooch beauty contest.

Evidence of show's substantial audience is found by KSTP-TV in the fact that when Valentine announced one of the contestants had nine other puppies like his one in the parade and wanted to give them away, the youngster's parents received more than 300 telephone calls during the evening from prospective gift recipients.

High As a KITE

San Antonio, Aug. 7.

KITE, 1,000-watt indie, daytime only, is buying time on WOAI-TV and KEYL, local TV outlets to advertise itself and its wares. KITE is using 20 and 60-second spots which are takeoffs on the current overdose of testimonials to promote products over radio and TV.

After showing closeups of both doctors and tobacco planters who deny they ever recommended KITE for anything, KITE's TV spots proclaim: "Yes, it's true. Less doctors recommend KITE than any other radio station. But most of their patients in San Antonio find that KITE's "good music" all day is very soothing to their nerves. Tune to KITE's good music tomorrow morning."

Another KITE promotional spot for TV goes like this:

"It's absolutely true that all surveys show less tobacco planters recommend KITE than any other radio station, but most tobacco smokers in the San Antonio trade territory depend on KITE's headlines every hour on the hour for complete news, with 15-minute editions, etc."

Both WOAI-TV and KEYL accepted KITE's copy only with the understanding it plug daytime operation, when TV stations are not competing for the broadcast audience.

Charles Balthrope, owner and manager of KITE, and Hugh Halff, of Southland Industries, operators of WOAI-TV, issued a joint statement: "What's sauce for the goose is sauce for the gander."

WOAI-TV recently bought the signoff spot, at local sunset, on KITE to plug its evening TV shows.

ACLU Mulls Pix-Vs.-TV Implications Of ABC-UPT Merger; Fly Dissents

American Civil Liberties Union is considering projecting itself into the discussion of ABC's merger with United Paramount Theatres. A sub-committee of the ACLU radio committee has drafted a letter to the FCC urging a "full investigation of all the ramifications" of the merger and asking for a voice in the hearings.

James L. Fly, a former FCC commissioner who is on the ACLU sub-committee, strongly dissented from the draft letter. Thomas Carskadon, chairman of the committee, has referred the issue to the full committee.

ACLU letter, as it now stands, doesn't take an outright position against the merger. On one hand, it declares, the Supreme Court decision in the Paramount Theatres case would tend to indicate that the merger should be disapproved. On the other hand, it reasons, the merger in the short run would strengthen ABC-TV and would mean "additional competition and diversification for the near future at least."

Present ACLU letter, which may be further revised or changed, asks these questions, among others: Will the merger set a precedent for other mergers of webs and theatre chains that will not stimulate competition? Is there a conflict of interest between TV and films so that mergers might result in TV programming being "sacrificed" to help the pic b.o.? What if TV becomes the "normal method" of exhibiting pictures? and what are the [illegible]ons of pay-as-you-see tele?

ACLU group also [illegible]s, concerning subscription tele: if networks combine with theatrical chains, will TV shows be sacrificed for pay-as-you-see TV? On the other hand, is there an increased chance of democratic control over program content by giving the public opportunities to see items a commercial sponsor would not or could not pay for? Would subscription TV be used on existing channels, thus "depriving the public of programs which might otherwise go on the air?

WLBS Technicians Claim Lockout By Ex-Gov. Rivers Group

Birmingham, Aug. 7.

Local 253, International Brotherhood of Electrical Workers, Radio Technicians, has asked the NLRB to hear their charges that they were locked out of WLBS two weeks ago when a group of Georgia businessmen took over WKAX and changed the call letters with FCC approval.

The radio technicians, who have been picketing the new daytime station for two weeks, charged that the new owners, a group headed gy Ed Rivers, former governor of Georgia, is violating the Taft-Hartley Law. They claim that the four engineers who had a contract with the WKAX management are still under terms of the unexpired contract. They say that the contract, to run one year from March 1951, was part of the stle.

This station is Liberty's first full time outlet in this city.

WLAN Anni Hoopla

Lancaster, Pa., Aug. 7.

WLAN here flies out a group of timebuyers from New York City on Thursday (9) to help Frank H. Altdoerffer's ABC outlet mark its fifth anni. Fete will include golf at the Lancaster Country Club, visits to the home plants of Hamilton Watch, Armstrong Cork and RCA Tube Division.

RTDG's Initial Chi Pact With WBKB

Chicago, Aug. 7.

Radio-Television Directors Guild reached agreement on Monday (6) with indie WBKB for its first pact with a Chicago television station. Negotiations continue with WNBQ (NBC) and WENR-TV (ABC), with inking expected shortly.

WBKB pact, subject to approval of RTDG and Balaban and Katz (WBKB owner) boards, sets director and floor managers' base wage at $95 weekly. Directors' weekly take will also include commercial show fees, which under new contract are not subject to recapture by the station. Last week's RTDG national board meeting took a firm stand against any recapture or "kickback" clauses in future pacts.

RTDG bargaining was handled by RTDG local prexy, Alan Fishburn, and union attorney Sanford Wolff.

COBURN-BYINGTON RIGHTS TO COWAN

Louis G. Cowan this week acquired all rights to the new Charles Coburn-Spring Byington telefilm series of half-hour situation comedies, titled "Bed and Board," which are being made on the Coast by Morris Wein. In addition the Cowan office will supervise production on the series and will handle sales.

Acquisition of the series marks Cowan's initial entry into the TV film market, the packager until now having restricted his activities to live programming.

Deal signatured by Coburn with Wein for his exclusive services is significant and believed unprecedented in the TV-pix competitive sweepstakes. Henceforth, if a film company wants to do a picture with Coburn, it will have to get a greenlight from Wein.

Cornell Exits Radio Cincy

Cincinnati, Aug. 7.

Syd Cornell, commercial production manager of WKRC-TV, is winding up 11 years' affiliation with Radio Cincinnati, which also operates AM and FM stations, this week to join Rollman, Cary & Rittenhouse, Cincy ad agency, as vice president.

He was a scripter for Crosley's WLW for two years before starting with WKRC as announcer and continuity writer.

Towers Sets Priestley, Orson Welles Series

Towers of London has inked J. B. Priestley for 26 quarter-hour programs being sponsored by Bovril over Radio Luxembourg. Richard Attenborough is also under a Towers contract and is taping a new series, "A Date with Dickie," which is to be aired five nights a week over Luxembourg, with guest stars featured.

Another Luxembourg show being handled by Towers is "Movie Magazine," which is introduced by Wilfred Thomas.

Ind. Standard Oil Sets Grid Splurge

Chicago, Aug. 7.

Standard Oil of Indiana, one of the midwest's heaviest users of spot radio, is set for its annual AM football splurge. A schedule of 63 college games on eight stations has been readied for a teoff next month throughout Standard's distribution area.

Oil concern is also dickering with George Halas, owner of the Chicago Bears pro grid team, for Sunday airings. Standard has bankrolled the Bears broadcasts via WIND and a midwest individual station hookup for the past four years and is expected to again latch onto the AM rights.

The regular-season football lineup includes: U of Colorado, KOA, Denver; U of Iowa, WHO, Des Moines; U of Minnesota, WCCO, Minneapolis; U of Nebraska, KFAB, Omaha, and KOLT, Scottsbiuff; Wichita U, KFH, Wichita; U of Wisconsin, WTMJ, Milwaukee, and U of Michigan, WJR, Detroit. Latter station will also carry the Michigan State-Notre Dame and U of Detroit-Notre Dame games.

Project is handled by McCann-Erickson agency.

NCAA, Westinghouse Meet on Grid TV'ing; Reynolds Appointed

National Collegiate Athletic Assn.'s plans for televising college football games this fall moved a step nearer completion at a meet of NCAA reps in N. Y. yesterday (Tues.) with officials of Westinghouse, which will sponsor the complete 10-week package, and its agency, Ketchum, MacLeod & Grove.

Simultaneously, the NCAA named Red Reynolds, formerly associated with CBS radio sales, as its TV program director. It will be his job to work with Westinghouse and the agency in lining up the schedule of games to be televised. Under the NCAA moratorium plan, not more than one game is to be televised in each area per Saturday, and there will be total TV blackouts on three of the 10 Saturdays during the season.

No decision has been made yet as to which network will get the games. As soon as the web is selected, Westinghouse and its agency will deal directly with the schools involved in lining up their schedule.

AFRA, LANG-WORTH TAKE UP WARING CASE

American Federation of Radio Artists and Lang-Worth Transcriptions, having amicably settled their bitter sixmonth-old strike last week, are now trying to patch up their differences on the (Fred) Waring Enterprises case.

Waring dispute centered on AFRA's allegations that L-W had taken tunes waxed by Waring for its library service and integrated them with introductions by Waring into what the union termed "open-end transcriptions," which require a higher rate of pay than library service work.

In the strike settlement, AFRA has withdrawn its pickets, removed the "unfair" listing of the waxery and dropped its case before the National Labor Relations Board. L-W has signed the union's transcription code and is dropping its appeals on suits against AFRA. Details are being worked out by the attorneys.

Iowa, Ill. B'casters Warn Against Encroachments on 'Free Speech'

Des Moines, August 7.

A resolution disclaiming the "right or power of any group to bar any broadcaster from the broadcast of any public or semi-public entertainment or contest or hearing" has been adopted unanimously by the Iowa Broadcasters' Assn. in a meeting held here last week.

The meeting was attended by 42 men representing 32 Iowa stations. They pledged themselves to "resist through the courts and through every avenue open to us, the denial of the right of free speech."

Discussion of the resolution referred to the action of the secretary of the Iowa High School athletic association in barring Al Couppee, KRNT sports director, from helping to telecast the 1951 State high school track meet over WOI-TV, Ames, in May.

The meeting elected William B. Quarton, general manager, WMT, Cedar Rapids, president. Edward Breen, general manager, KVFD, Fort Dodge, was named vice president and George Volger, general manager, KWPC, Muscatine, secretary-treasurer. The following four directors were named: Owen Saddler, general manager, KMA, Shenandoah; Bob Dillon, general manager, KRNT, Des Moines; Ben Sanders, general manager, KICD, Spencer; and W. W. Woods, assistant manager, WHO, Des Moines.

Ill. B'casters Also Warned

St. Louis, August 7.

Possible encroachment by the Government on radio's freedom should be closely watched according to Charles Shuman, prez of the Illinois Agriculture Assn., Chicago, at the midsummer meeting last week of the Illinois Broadcasters' Assn., at Grafton, Ill., near here. Shuman citing the harmful aspects of state-controlled radio in European countries, urged radio broadcasters to be "unafraid of reprisals."

"Speak out for the American way of free enterprise," Shuman urged his listeners. More than 61 radio and tele stations were represented at the two-day session the members of which adopted resolutions including one opposing the reservation of channels for future use of tax-supported school or university stations, which the association argues, are susceptible to "propaganda use" by governmental agencies.

Cosmetic Firm's 2-Year Deal on Freddy Martin

With NBC-TV's Wednesday night at 10:30 slot opening up this week via Armour's cancellation of "Garroway at Large," Hazel Bishop Lipstick is moving in with the "Freddy Martin Show." Latter program has been bankrolled by the cosmetic firm this summer on a test basis in the Thursday night at 10 period, to which "Martin Kane, Private Eye," returns this month.

While the deal was signed for two years, it's expected that Bretton Watch Bands may move into the Martin show as an alternate week sponsor with Hazel Bishop. Raymond Spector agency handles both accounts.

Hazel Bishop lipstick has also been inked by ABC for a five-minute radio show, cross-the-board, bringing the web about $800,000 annually in gross billings. Airer, still to be selected but with a musical entry most likely, will go into the 8:55 a.m. slot, in front of Don McNeill's "Breakfast Club."

KLAC-TV's 300G For Top Name Pix

Hollywood, Aug. 7.

In what is believed to be the largest single station film deal in the television industry, KLAC-TV paid Quality Films $302,500 for exclusive rights to 52 feature films for one year. Deal was concluded between station's general manager, Don Fedderson, and Quality prexy Charles Weintraub.

Some of the pix were obtained from indie producers, some from Chemical Bank and Trust Co., and some from Standard Capital, whose board chairman, Nate Wallach, now is in partnership with Weintraub.

In the package are "The Moon and Sixpence," "Tomorrow the World," "So Ends Our Night," "And Then There Were None," "Angel On My Shoulder," "The Powers Girl," "Texas, Brooklyn and Heaven," "The Crooked Way," "Inner Sanctum," "Bill and Coo," "Babes in Toyland," "Girl from Manhattan" and "Linda Be Good."

Star names in the package deal include Claudette Colbert, Glenn Ford, Fredric March, Diana Lynn, Dennis Day, George Murphy, Betty Field, Zachary Scott, George Sanders, Barry Fitzgerald, Paul Muni, Claude Rains, Anne Baxter, Dorothy Lamour, Marie Wilson, Joe E. Brown, Jane Powell, John Payne and Walter Huston.

FAIRBANKS, GOODHEART ELECTED TO OF BOARD

Ike Levy, board chairman of Official Films, just back from Europe, commuted from his Philadelphia home to Jersey City for the board meeting of the company last Friday Thursday (2). It was decided to merge the A and B issues into one stock issue.

Jerry Fairbanks, whose Hollywood vidpic studio was recently purchased by OF, was elected to the board as was William H. Goodheart, Jr., executive veepee.

Understood that the OF stock may go on the N.Y. Curb Exchange listing this fall.

Pearson's Twin Cities Setup on Tall Corn Web

John E. Pearson, station rep outfit, opens a Minneapolis-St. Paul office around Oct. 1, when it takes over the regional representation of the Iowa Tall Corn Network. On Jan. 1 Pearson gets the web's national biz, currently handled by Everett McKinney.

Heading up the Minneapolis office will be James D. Bowden, who joins Pearson on Aug. 13, replacing Tom Peterson, who recently resigned to go with CBS. Bowden most recently was with the Louis A. Smith agency.

Pearson opened an office in Dallas last month, headed by H. W. Maier, formerly with International Milling Co.

Mutual Merchandise Operations Linked To New Nielsen Tie

Radio networks' interest in hyping merchandising operations is behind Mutual's signing up with A. C. Nielsen's marketing service. In April ABC was inked by Nielsen for a similar deal, and has used the data in sales pitches and promotion presentations.

The additional service provides the webs with food and drug sales information, the consumer index and other marketing data, which can be used in conjunction with the Nielsen audience info to show AM's impact in moving goods.

Both ABC and MBS can get reports on sales of a product in homes listening to a particular program, sales in the same homes before the program went on, sales in non-listening homes, and so on.

It's pointed out that the new emphasis on marketing as a sales weapon aims at selling the medium as a medium, rather than networks scrapping among themselves. Also it stresses sales results rather than straight circulation figures.

'B'FAST CLUB'S' SRO AS JELLO BUYS MORE TIME

Chicago, Aug. 7.

The soldout tag goes back on ABC's "Breakfast Club" when General Foods ups its Jello ride on the early morning strip from three to five times weekly Oct. 1. Food company is currently bankrolling the first 15 minutes on Monday, Wednesday and Friday.

GF bought into the show earlier this summer when General Mills cancelled out. Young & Rubicam is the agency.

We've got *news* for you. Amid all the huff-and-puff about the future of radio, several *steady trade winds* are prevailing here at Mutual... and one of the steadiest is *news.* This network has always been First for News—with *more* news, more *often,* and more of it *sponsored.*

IN NEWS TOO, MR. PLUS POINTS TH

Today, Mutual's lead is even wider on all these counts: 91 news programs a week (69% more than a year ago)...72 of them sponsored (67% more than last year). And boosting this trend along is a continuing updraft in *news-listening* on the Plus Network. Our average news sponsor now reaches *5% more* homes than in 1950, (the only network gain in news-*ratings*). And actual tune-in to all MBS news periods now totals *13,722,000 family-hours* a week (the largest news-*audience* on any network).

We still have 19 compelling news programs for sale, so if you've got *selling* news to tell America—we've got news for *you!*

—the difference is MUTUAL!

AUDIENCE DATA: N.R.I., 8 AM–11 PM NOV. '49–APR. '50 vs. NOV. '50–APR. '51.

/AY
W
MUTUAL Broadcasting System
ERDOES

THE WOMEN TAKE OVER
With John K. M. McCaffery, emcee; Fannie Hurst, Jan Struther, Mrs. William Sporberg, Virgilia Peterson, Edwin Lukas, Wayne Barker
Producer: Lorelle Lewis
Director: Herman Liveright
30 Mins.; Fri., 11 p.m.
PARTICIPATING
WJZ-TV, New York

"Women Take Over" aims to serve as a forum on which femme celebs tackle controversial social issues frankly, and it shows some promise of achieving that goal. For the kick-off stanza Friday (3), airer had an excellent panel in novelists Jan Struther and Fannie Hurst; Mrs. William Sporberg, American Federation of Women's Clubs observer at the United Nations, and literary critic Virgilia Peterson. They teed off on a provocative subject, "Are We Rearing a Generation of Neurotics?"

On hand to add some authoritative data were Edwin Lukas, of the Society for the Prevention of Crime, and Dr. Wayne Barker, neuropsychiatrist.

The femmes were fairly unanimous on the point that America has a large dose of mental illness, but were less in agreement on causes of the situation. While the discussion was interesting and generally well-informed, flow of conversation was disjointed, largely due to moderator John K. M. McCaffery's failure to guide it sufficiently.

McCaffery expressed the view that the chairman's role is "to foment trouble," to brink out the points of difference between the participants. While argument may generate more interest, verbal fireworks on superficial or irrelevant issues merely creates confusion. That's particularly a problem when a half-dozen persons are giving their opinions. Clarity might be improved by pre-broadcast exploration of the issues, trimming down the panel and having a single male guest. Further, the old femme-vs.-male debate should be minimized.

Cameras weren't properly balanced, but that flaw can be easily corrected. Airer has lined up some provocative subjects: sex education in schools, conditions in insane asylums, the baby-selling racket, teen-age dope addiction, etc. With guests of the calibre on the preem and some tightening to get the issues into clearer focus, "Women" can make a good addition to video's forum programs. *Bril.*

WHAT'S THE STORY?
With Walter Raney, Betty Forsling, Allan Keller, Nancy Thompson, Bob Cooke; Fred Scott, announcer
Producer: James L. Caddigan
Director: David Lowe
Writer: Joseph Roper
30 Mins.; Wed., 9 p.m.
DUMONT, from N. Y.

"What's the Story?" could get some place other than near oblivion if the news events served up for tabbing were more skillfully dramatized. Clues voiced via studio phone by a series of actors, for spotting by working reporters and feature scribes, were vague and even obtuse at the show viewed (1). Program preemed previous Wednesday.

Walter Raney functions as permanent "city editor" and guest panelists were Newsweek's radio-tv editor Betty Forsling (who's leaving to move over to ABC-TV); N. Y. World-Telegram & Sun's Allan Keller, Look's fashionist Nancy Thompson, and N. Y. Herald Tribune's sportscribe Bob Cooke. Their job is to identify "historic" news events from hints supplied. Events themselves are suggested by mail from home viewers. Where clues given are not sufficient, more dope is supplied by the thesping legmen.

For change of pace that's strictly excess, viewers were let in on two of the happenings. The reporters muffed the Scopes "monkey" trial in Dayton, Tenn., and Charge of Light Brigade in Crimean War. The others were sinking of Graf Spee off Montevideo, first fight at Madison Square Garden, N. Y. (Paul Berlenbach vs. Jack Delaney), Lawrence Tibbett's click in "Emperor Jones" at the Metopera, N. Y., and the Reichstag fire.

Such a diverse parade presented rich opportunity for background casting, film clips, etc., but an obvious low-budget setup is something else again. Just the same, the panel quartet livened things up in the guesswork department, and the gals this trip had photogenic qualities. At finish, Raney called on each for "interesting stories" of their reporting careers. They weren't allowed enough time for decent reprises, but did okay. Better preparation and more time would improve this nostalgia niche.

THE AD LIBBERS
With Peter Donald, emcee; Charles Mendick, Patricia Hosley, Joe Silvers, Jack Lemmon, Cynthia Stone, Earl Hammond
Producer: Pereone Productions
Directors: Hal Pereone
30 Mins.; Fri., 8 p.m.
GENERAL FOODS
CBS-TV, from N. Y.
(Benton & Bowles)

With "Mama" taking only a five-week hiatus this year, CBS-TV and the Benton & Bowles agency have replaced it with a low-budgeted but fairly entertaining little package which spotlights a group of actors ad libbing their way through a story idea. Ad lib idea has been attempted previously on TV but never with sufficient success to rate it a regular spot. This one is on a par with its predecessors and so will undoubtedly be ditched at the completion of its scheduled five-week run.

Repertory group on the initialer (3) proved highly imaginative as they originated a series of sketches based on ideas submitted by home viewers (who get a case of the sponsor's Maxwell House Coffee if their idea is accepted). Constant emphasis on comedy, however, too often made their work seem cloyingly cute, rather than talented. The resultant house party atmosphere is probably good for light summer viewing but it's also the drawback to prevent such programs' rating a year-round airing.

Best of the sketches was a comparison bit, in which a trio of the company first worked out an idea in dialog and then sang it a la grand opera, complete with the recitative and sweeping gestures. Peter Donald, as host-emcee, was his usual affable self, parlaying some of his dialect jokes into the intros for the sketches with good results. Show, incidentally, was played on a bare stage with only a few props in sight. That factor, plus the need for the cast to do the show unrehearsed, cut production costs to the bone.

Sponsors' plugs, handled by the cast and Donald, were average. *Stal.*

RUSS DAVIS SHOW
With Sylvia Davis
Producer: Davis
Director: Sid Breese
30 Mins.; Mon.-thru-Fri., 12 p.m.
Sustaining
WGN-TV, Chicago

Here's another variation on the noontime gab and interview theme, this time using Russ Davis and his wife as the host and hostess. If Davis continues to line up as interesting a batch of guests as displayed on frame caught (31), the session should hold its own with the casual daytime viewers.

No stranger to the video cameras, Davis conducts himself with savvy but should remind himself before each show that he's no comic, to avoid a creeping tendency to crack wise with weak results. He carries most of the program alone, with Mrs. Davis wandering in and out in an assistant role. Her contributions might be enlarged as she evidenced a good teevee personality.

Gadgets used on the segment included gabfests with an exec of the R. H. Donnelly Corp., which handles most of the major mail contests conducted throughout the country. Bit provided some interesting background on the "25 words or less" projects. Another good portion was an interview with a wheel chair vet seeking a disk jockey job. Show finaled with a chat with the Chicago postmaster, who described the first aid training the mail carriers are getting in preparation for national emergencies.

Format aims for and reaches a nice note of informality in a neat appearing living room set. However, they could easily toss out the coffee pouring routine which, although a nice teaser for a potential coffee sponsor, makes for a lot of awkwardness on the part of the guests, who can hardly be expected to chat and sip with much aplomb with a teevee camera staring at them. *Dave.*

HERB SHELDON

"The Herb Sheldon Show" Monday thru Friday 12:30-1 p.m. on WJZ.

"Video Venus" Saturday night 11-12 p.m., WJZ-TV.

And announcing the premiere of another program on WJZ...on August, 13, Monday thru Friday, WJZ 6:30-8:15 a.m.

Personal Management
TED LLOYD, INC.
270 Park Avenue, New York

Tele Follow-Up Comment

Gene Raymond took over as emcee for the vacationing Ed Sullivan on CBS-TV's "Toast of the Town" Sunday night (5) and, with his wife, Jeanette MacDonald, topping the talent lineup, the show made for a pleasant hour's viewing. Raymond, although showing signs of nervousness at times, proved an affable emcee, demonstrating much of the charm that made him a film star several years ago. Miss MacDonald was in fine voice and, backed by the lush new production mountings that Lincoln-Mercury is bankrolling for the show, scored impressively.

Peg-Leg Bates opened the program with his dexterous one-legged terping, displaying his usual agility with the wooden gam. Miss MacDonald took over next for a medley from Franz Lehar's "Merry Widow," in which the six-girl line and three boy dancers, plus an ambitious set, helped her project the tunes. Soprano returned later in the show for her "Indian Love Call," and then teamed with Raymond on a special material tune he had cleffed, ostensibly so they could entertain guests at Hollywood parties. It was a clever bit of fluff and gave them both a chance to demonstrate a little strutawaying. Their gags about "Who's your favorite film star?" and "Where's Nelson Eddy?" might have been a trifle cute but it was diverting.

Comedian Harvey Stone, returning for his ninth appearance on "Toast," scored with an updated version of his GI routine. He's picked up considerably more animation in his presentation, which made the act that much better. DeSantos Trio registered with their acrobatics, the two males impressing with some fine lifts and tumbling. Three Redheads, personable young males, pushed their special material over nicely and Dolly Barr looked good with some difficult acro routines on roller skates. Martin Bros. must have pleased the kids with their puppets.

Ben Gross' tangling with the high IQ, high s.a. babes on "Leave It to the Girls" this past Sunday night (NBC) is a good object lesson to the professional finger-pernters: to wit, those who throw typewriter barbs should not expose themselves to counter-attack. The dean of radio-TV crix (N. Y. Daily News) was in a not too comfortable spot as the moderator, and even though the femme panel tried to act polite there was a suggestion of that now-you-know-how-it-feels-on-the-other-side-of-the-mike and/or camera. At that, Gross didn't fare too badly—for a newspaperman. Apparently, when a newshawk achieves the desired showmanship he can then look upon his typewriter as a by-product, as witness Winchell and Sullivan to name about the only two.

ABC-TV's "Hollywood Screen Test" utilized an original yarn by Mort Lewis Monday night (6) as an on-the-air audition for a projected video series based on the story. Titled "The Tribles" and scripted by Mort Lewis, who wrote the show at one time for radio, it was a turn-of-the-century tale about a smalltown newspaper editor and his family. Trials and tribulations of the family had something of the quality of an Americanized "Mama" series and might make for good commercial package.

Stanza also spotlighted the thesping talents of Peggy Allenby and Joe Walsh. With Neil Hamilton doing his usual capable job as the "test director," the show presented Loring Smith as the star with whom the aspiring thesps worked. Smith turned in a commendable job as the autocratic head of the household. He was given fine assists by Miss Allenby,

(Continued on page 36)

SURVIVAL
With Richard Harkness, officials of the Federal Civil Defense Administration
Producers: Harold Axine, Al Lapin
Director: John McKercher
30 Mins.; Sun., 4 p.m.
Sustaining
NBC-TV, from Washington

Working without benefit of budget or professional actors, the TV division of the Federal Civil Defense Administration has had the thankless job of awakening a complacent populace to the importance of preparing for atomic attack. It is a tough assignment, which would seem to justify ample funds and facilities, but despite the handicap the FCDA is doing a remarkable job with "Survival," thanks to the energy and imagination of Harold Axine, chief producer, and the cooperation of the high brass and various members of the staff who perform as actors, scene movers, set makers, and what have you.

Axine emphasizes production values in this combination of instructional, informational and dramatic type of documentary. He employs film, charts, photographs, props, music, and, above all, live people. The camera moves from Harkness, the narrator, to FCDA officials, to a house, to an old lady in a wheel chair, to a nurse, to a warden, to a pile of rubble, to a child's toy, to an exposed arm, to a rescuer using an acetylene torch, to a child being placed on a stretcher.

Wherever possible, people are superimposed on background shots. Throughout, there is movement and pace. "Survival" attempts to cover a vast panorama—of cities and neighborhoods and homes—in bringing its message of preparedness to the individual.

While the whole effect is one of elaborateness, "Survival" suffers somewhat from the limitations under which it must operate. Jumps from narrator to set are sometimes abrupt and instructional talks don't get over too well.

But there are moments in "Survival" that pack a terrific punch, particularly that of the child being freed from a mass of debris. This is the kind of realism it takes to sell the FCDA program.

NBC has obtained the rights to kinescopes of "Survival" and the program is now available from FCDA to any TV station, whether an NBC affiliate or not. *Jack.*

SPORTS STAR TIME
With Tom Duggan, guests
Producer: William Ray
Director: Lynwood King
30 Mins.; Sun., 7:30 p.m.
ETHYL CORP.
WNBQ, Chicago
(BBD&O)

As this sports show contains a little something for practically every type of fan it should make a strong bid for summertime honors. Production on segment seen (29) was major league throughout. Even host Tom Duggan was on his good behavior, playing down the frequently excessive petulance that mars his weeknight shows on the same station. He handled the numerous guests in an unusually genial fashion to help make the show a standout offering.

High spots of the session were the visit of new Chi Cubs manager, Phil Cavarretta, and a film of the running of the Arlington Handicap which took place the day before. Cavarretta was "good copy" since his grandslam homerun had won the ball game the same afternoon and his recent elevation to the manager berth made for good interviewing. He was accompanied by the Cubs' director of player personnel, Wid Mathews, who is never at a loss for words, especially under Duggan's prodding.

The horse race film was of excellent quality, aided by the expert calling of Jack Drees. Reel was a hefty addition to the well rounded program.

Grid fans weren't ignored with Chi Bear coach Luke Johnsos and player George Connors on hand to report on the future of the popular Bears. Golfers came in for their bit when pro Mario Gonzales appeared for a few demonstration swings.

Another sock segment, a regular feature, brought on a fishing expert who reported the casting situation at nearby Lake Geneva.

As usual, lensing by the WNBQ crew was smooth. *Dave.*

MIND YOUR MANNERS
With teenage panelists; Allen Ludden, emcee
Director: Dwight Hemion
30 Mins.; Sun., 12:15 p.m.
Sustaining
WNBT, N. Y.

"Mind Your Manners," a teenage panel show which recently preemed on WNBT, N. Y., analyzed a number of problems in its half-hour talkfest Sunday afternoon (5) but failed to accomplish little except to bring forth a bushel of pros and cons. If viewers were looking

(Continued on page 40)

TALES OF TOMORROW
('Verdict from Space')
With Lon McAllister, Martin Brandt, others
Producer: Mort Abrams
Director: Leonard Valenta
Writer: Ted Sturgeon
Music: Clark McClellan
30 Mins.; Fri., 9:30 p.m.
KREISLER WATCHBANDS
ABC-TV, from N. Y.
(Hirshon Garfield)

As evidenced from the title, this is a new dramatic series with a science fiction motif and, in view of the new interest in scientifiction, it should gain and hold an audience. Like all dramatic shows, of course, its success will depend on the scripting quality, but the preem (3) showed that George Foley and Dick Gordon, who package it, are headed in the right direction on that score. Series is being bankrolled by Kreisler Watchbands in place of the "Kreisler Bandstand," recently axed.

Initialer presented a fantastic but highly-interesting tale titled "Verdict from Space" and scripted by Ted Sturgeon. Apparently to make the title pay off, the yarn opened in 1952 with Lon McAllister, a young mechanic, on trial for the alleged murder of a college archaeologist. When the jury filed out to consider its verdict, the cameras cut to McAllister, who reminisced about the tale via flashback. Sock ending had the jury rendering a "guilty" edict but, seconds later, the spaceships started bombing the city to prove that McAllister's story was true.

Young actor did an okay job with the meller, and was aided by a competent supporting cast. Sets by Robert Bright were good for the most part but the papier mache used for the hidden cave was a little too obvious to be realistic. Kreisler commercials featured plugs for the jewelers handling the product, an okay way to combine institutional advertising with a straight sales pitch. *Stal.*

SAY IT WITH ACTING
With Maggi McNellis, Robert Alda, others
Producer: Wayne Wirth
Director: Bob McCahon
30 Mins.; Fri., 7:30 p.m.
BROWN SHOES
ABC-TV, from N. Y.
(Leo Burnett)

"Say It With Acting," the charade show featuring actors from current Broadway productions, wound up on the full ABC-TV network Friday night (3) after several years on WNBT, NBC's key N. Y. video outlet. With the exception of some new faces, the format has not been changed a bit. It's still a pleasant 30 minutes, complete with suspense as the contestants race the clock and the vicarious participation possible in the guessing game by home viewers.

Maggi McNellis and Bud Collyer are regular emcees on the new series but, with Collyer vacationing, Robert Alda (featured in "Guys and Dolls" on Broadway) took over. Duo handled their chores well, introducing the members of their teams and the charade questions for the contestants. Teams this week came from "Rose Tattoo" and "Dolls." Under the rules of the show, the winning team comes back the following week to match wits and thesping ability against a new group. "Tattoo" team won hands down Friday night.

Questions put to the contestants were based mainly on song titles and familiar sayings, some tough to figure and some easy. Sponsors' plugs were handled by Miss McNellis and some live models, with the former demonstrating she can model shoes with the best of them. *Stal.*

FROM ADAM TO ATOM
With Prof. Donald Born; Prof. Mervyn Bailey, guest
Producer: Joseph Pothier
15 Mins., Tues., 1 p.m.
WBZ-TV, Boston

Another in WBZ-TV's educational sweepstakes, "From Adam to Atom" shapes as a fairly interesting stanza for the segment of viewers who are interested in art and art forms down through the ages. Initialer, with Donald Born, a professor of Huamnities and English at Boston U. interviewing Mervyn Bailey, head of Boston U.'s Dept. of Fine Arts, gave viewers an interesting 15 minutes of info showing and comparing art effort of prehistoric man and that of a later civilization, circa 2,000 A.D. Objects shown were a replica of a crude bit of sculpturing hewn out of stone by a prehistoric man and the sculpturing product of a more advanced and civilized member of the later civilization.

Professors Born and Bailey, both of whom project affable personalities, handled the querying and answering in neat, informal fashion. Camera work was slightly overdone, with switching action somewhat disturbing in what essentially was a straight interview show. *Elie.*

Inside Stuff—Radio

A series of four "Day at the Races" parties for New York City time buyers has been planned for the Saratoga racing season by Morgan Ryan, new manager of WPTR. Jerry Lyons, sales manager for Weed & Co., WPTR reps, and Don Frost, also of Weed, will accompany the first group. They fly to Albany, luncheon in the State suite of the Ten Eyck Hotel, hop to the Spa for the races and dinner, and plane back to New York the same night. It is believed to be the first time the idea has been tried in Albany radio on such a scale.

First group was announced to include: Tom Lynch and Bill Dollard, Young & Rubicam; Norm Chester, BBD&O; Doug Ballin, advertising director of Whitehall Pharmacal Co.; Vera Brennan, Duane Jones; Frank Daniels, Lennen & Mitchell; Chet Slaybouth, Morse International.

Russ David, WPTR v.p. for engineering, and George Miller, sports director, assist Ryan in the hosting.

With Leo Burnett having grabbed off about $3,000,000 of Kellogg's Corn Flakes billings from Kenyon & Eckhardt, it's figured likely that some time shifting will be done on the Kellogg "Mark Trail" and "Clyde Beatty" shows.

At present "Trail," handled by K&E, is on ABC at 5:30 p.m. cross-the-board, directly opposing "Beatty," handled by Burnett, on Mutual. With Burnett taking over both shows, which would put the agency in the schizophrenic position of fighting itself, it's expected one of the webs will be asked to shift one show to 5 p.m., which would end the direct competition.

Exclusive disclosure in VARIETY that RCA was going into the "white goods" (appliances) business was important trade news to the Dow-Jones ticker. Prexy Frank M. Folsom meantime is laying his lines for RCA's advent into the manufacture and merchandising of refrigerators, stoves, etc., to go out as part of the regular line, along with radio, records and television.

Procedures to be followed by AM and TV stations in New York State in event of atomic attack have been issued by the State Civil Defense Commission. These may set a pattern for other states.

Regulation calls for all AM stations, on sounding of the Red Alert, to announce the alert, sound a Red siren warning for three minutes, reduce power to 250 watts and broadcast a sustaining recorded music program or recorded civil defense instructions. On sounding of the all clear, stations will go back to full power and rebroadcast the State CD radio network program.

FM stations and TV stations are to broadcast the Red Alert announcement, carry the Red siren for one minute and then go off the air. Amateur stations are to go off the air immediately.

Last week was a busy one for some early morning platter spinners in Gotham.

On Friday (3) Dee Finch (who is partnered with Gene Rayburn on WNEW) became the father of a boy. Following day, Saturday, Ted and Rhoda Brown, Mr. and Mrs. rise-and-shinecasters for WMGM, also became parents of a son.

WOR, N. Y., is asking its audience to help select its next new disk jockey. Station is mapping a show on which top platter-chatterers from around the nation will each get an hour to display their wares, with the deejay who pulls the most votes from listeners to be offered a regular spot.

The Mutual key in Gotham is interested chiefly in high-rated gabbers. It will air the record-spinners via tape, with the tunes integrated into the show from WOR. Stanza will be aired on a Saturday afternoon, starting in the fall.

Radio and TV will get the biggest bite of the Air Force advertising budget for the 1952 fiscal year, according to recruiting plans detailed to the House Appropriations Committee at recent hearings on Defense Department expenses.

Transcript of the closed hearings, released last week, disclosed that Defense plans for national advertising call for an outlay of $735,000 for radio and TV as compared to $525,000 for magazines, $420,000 for newspapers and $80,000 for films. An additional $1,000,000 would be allocated for local advertising.

Maj. Gen. T. J. Hanley, chief of the Office of the Adjutant General, Military Personnel Procurement Service, told the Committee that recruiting advertising via radio registered better on prospective candidates than announcements in other media.

Gen. Hanley cited a survey of service men, conducted by the Armed Forces Research Branch, showing that 74% remembered recruiting announcements on radio or TV, that 65% recalled them in magazines or newspapers, that 53% noticed them in magazines and 46% in newspapers.

WANTED!

MURDER SCRIPTS

Wanted — Scripts Adaptable for Radio and/or TV

For more information on story requirements, payment rates, etc., write to—

W. P. ROBINSON
V.P. in Charge of Programs
WLW
Cincinnati 2, Ohio

INTERMOUNTAIN IN U. OF UTAH REPEAT

Salt Lake City, Aug. 7.

For the sixth consecutive year Intermountain Network has nabbed radio rights for all U. of Utah football and basketball games. Network, with KALL as local outlet, will air 11 football and 28 basketball games. According to Lynn L. Meyer, v.p. in charge of sales, tab was $5,500 for rights.

Last year games were sponsored by Utah Oil Refining Co. As yet no sale is reported for coming season. Mal Wyman, sports director, will handle play by play again, with man to take care of color still to be chosen.

TV rights for football games went to KSL-TV, on a playback basis. Games will be filmed and aired Monday nights at 7:30. No sale has been closed yet. University gets $375 per game, and supplies film to station. Supplying film entails no extra cost, since all games are shot to enable coaches to do some analyzing.

Philadelphia—Robert J. Creswell, formerly with NBC in New York, has been named to the WFIL radio sales department . . . John D. Scheuer, Jr., operations assistant to the general manager at WFIL, WFIL-TV, has been named vice-chairman in charge of promotion for the YMCA's 1951 city-wide membership drive.

AFRA, WGN TANGLE ON CONTRACT ISSUES

Chicago, Aug. 7.

American Federation of Radio Artists and WGN are setting up arbitration proceedings in an attempt to iron out two contractual disputes. Hearings have not been set but likely will take place within a week or two using a three-man panel.

One dispute centers around the sick leave policy. AFRA pact with WGN provides that the station "agrees to grant sick leave to employees in accordance with the policy of the company prevailing at the time." Current WGN company policy is to grant sick leave in accordance with the circumstances of each case. AFRA claims that this is a change in policy since the contract was inked and eliminates the standard two-week sick leave allowance the union seeks for its members.

Second point going to arbitration has to do with the union's demand that WGN-TV sound effects men be AFRA members. AFRA says its pact states that all sound men employed by the company, which operates both WGN (AM) and WGN-TV shall be AFRA members.

Tyler, Tex.—Marshall H. Pengra has been named general manager for KGKB here. He was formerly part owner and general manager of WATO, Oak Ridge, Tenn.

BAB Maps Pilot Studies on Radio's Impact, Lining Up Research Experts

Broadcast Advertising Bureau's report on its first three months under an independent status details the services it has expanded and projects which are planned.

BAB prexy William Ryan and board chairman Ed Kobak report that, in addition to getting cooperation from existing research organizations in the field, BAB will conduct some small scale "pilot" studies evaluating radio's impact. Bureau is forming a committee of research experts who will examine gaps in existing radio research.

Industry promotion body has completed arrangements with Advertising Research Bureau and will soon publish three summaries dealing with results of more than 50 ARB tests in which equal amounts were spent for advertising in AM and newspapers.

Also on the drafting board is a publication giving advertising and sales patterns for 91 commodities, which will help stations plan their selling campaigns. BAB is also trying to get an agency and a bankroller to cooperate in controlled tests on commercial copy and merchandizing's sales effects.

AM promotion outfit is also continuing to release its retail information folders and dealer co-op data services, and will bring its stripfilms on retail advertising and spot radio up to date yearly.

BAB recently added a library staffed by a pair of experts in the field. It will serve as a repository for statistical data on commercial broadcasting, keep current data on AM coverage, issue bulletins on developments in radio research, etc.

Lantz Wins By a Walk

Kansas City, Aug. 7.

Jim Lantz, KCMO disk jockey, is not only a long talker, but is also a long walker. He recently won the championship of the annual Kansas City Athletic Club Walking Contest. He won by walking 14 miles, but had to share honors with Duncan McIntyre, another member of the club.

Athletic honors are nothing new to Lantz. He also recently won the Missouri Valley A. A. U. Junior doubles handball championship, again with McIntyre as partner.

Dallas—Joe Pierce, Jr., has been added to the staff of WFAA and takes over three Saturday newscasts. He is doing graduate work here at Southern Methodist U.

What price people?

You have to reach and influence people to move goods. To move goods in volume at low cost, you must reach a lot of people. You must reach them frequently and at low cost.

But what Price People?

In WLW-Land, the market that is approximately 1/10th of America, WLW delivers people—a lot of people—at the lowest possible price.

The new presentation entitled "What Price People?" is a factual substantiation that WLW is your best buy to reach more people, more often, to move more merchandise —for less.

- 140 West Ninth St., Cincinnati 2, Ohio — Phone Cherry 1822
- 360 North Michigan Ave., Chicago 1, Illinois — Phone State 2-6693
- 630 Fifth Ave., New York 20, New York — Phone Circle 6-1616
- 6381 Hollywood Blvd., Hollywood 28, California — Phone Hollywood 9-5408

Crosley Broadcasting Corporation

"the most remarkable cookin

Creati

PRESENTED ONE HOUR DAILY, 11 TO

Kon-Tiki and Pope Cookbook lead best seller list in Chicago

Since CREATIVE COOKERY started on WBKB last June 4, the Antoinette Pope School of Fancy Cookery Cookbook has quickly become a Best Seller among all Non-Fiction books in Chicago. Most Pope recipes are original creations, some exclusive developments for television, others created especially for their famous cookbook, published by The MacMillan Company. Here's the Chicago Sun-Times ranking of Best Sellers for week of July 29th: 1. Kon-Tiki 2. Antoinette Pope Cookbook 3. Crime in America 4. The Sea Around Us 5. A King's Story.

From the August-September issue of the GAS GAZETTE, published by the Peoples Gas Light and Coke Company and mailed to 962,000 separate Chicago families!

In the CHICAGO DAILY NEWS, Jack Mabley, Radio and Television Editor, says . . .

THE PEOPLES GAS GAZETTE Marie C. Meyers, Editor

"Gas Cooks Best" says TV Cooking Star

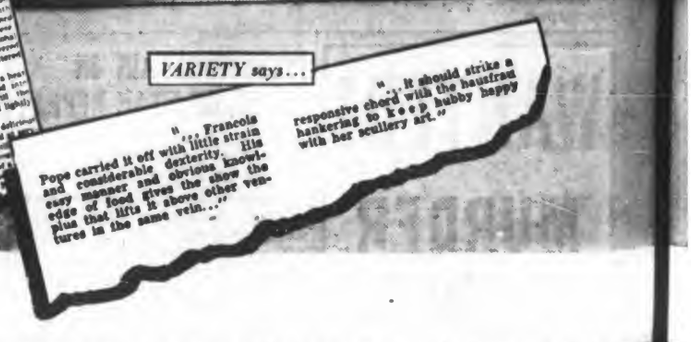
"I've always used gas for cooking and now with my new modern automatic gas range, I like gas better than ever."

The Food Editor of the CHICAGO HERALD-AMERICAN says . . .

Francois Pope's Party a Gourmet's Delight

BY MARY MARTENSEN

VARIETY says . . .


" . . . Francois Pope carried it off with little strain and considerable dexterity. His easy manner and obvious knowledge of food gives the show the plus that lifts it above other ventures in the same vein. . ."

" . . . It should strike a responsive chord with the hausfrau hankering to keep hubby happy with her scullery art."

THOUSANDS OF LETTERS EXPRESS DEEPEST APPRECIATION AND ALMOS

Never, never has any cooking program received mail like this. Read a few of these extraordinary wor

"Your wonderful school of cookery is the best that has ever been seen on television."

"Your Creative Cookery is simply delightful. I won't answer our telephone between 11 and 12 for fear of missing a part of a recipe."

"Many, many thanks for Pope's Creative Cookery show!"

"Probably you have received mountains of correspondence congratulating you on your fine program, and I am just adding my best wishes, congratulations and thanks."

"What a break for us ladies to get the benefit of your wonderful skills free of charge over television!"

"I can't find words to express how much I really enjoy it."

"I want to tell you my friends and I enjoy your daily program and your little 'extras' are the things we need to know."

"It is indeed a wonderful thing to see you cook on television. I cannot resist watching you."

"Your TV program, 'Creative Cookery,' is a delight and an inspiration. Because of you, your assistants and the TV crew, I am gaining self-confidence in making cookery an exciting new hobby."

"Your program is like a dream come true for me."

"You just cannot imagine the television cooking thrills I get when your wonderful program comes on the air."

"What a beautiful and natural program—it is a work of art."

"This is the third time I have heard your program as I do not have much time to listen but I do take out time now. I love your program, it is wonderful."

"It is the first daytime TV program I've found worth taking time to watch."

"I have never been as interested in a cooking program as yours."

"I am trying to tell you what a wonderful thing this TV program of yours is doing—you can take your —— and —— programs right off the air."

"We think your program is the best cooking program that has been on TV."

"Your program is the only hour I manage to devote to TV. Enjoying your 'plain cooking dressed up.'"

"We have watched all your programs and really love them! You are the world's finest cooking teachers."

"It is a wonderful treat to watch your fine program. It is the best any station has put on so far."

"Your program is far superior to others."

"Have called many friends and told them about your wonderful one hour TV class and they are all thrilled about it too."

"I have told so many of my friends of your wonderful hour so they also are enjoying your cooking class every morning."

"The program is ... ing programs... cooking lessons ... to miss any of ...

"I learned ... than at several ... attended ...

"I know that ... the convenience ... course without ... ing to Chicago."

"You certainly ... good taste in ...

"But I'll simply ... undone' beginning ... miss any more of ... is very urgent."

program in the history of radio and television"

ve Cookery

NOON, OVER WBKB, CHANNEL 4, CHICAGO

Conducted by Francois Pope, director of the nationally famous Antoinette Pope School of Fancy Cookery. Ably assisted by his two sons, Frank and Robert Pope, instructors at the school.

CREATIVE COOKERY is a new kind of cooking program. It is a fascinating school of art devoted entirely to the selection, preparation, and service of incredibly good tasting and invitingly beautiful food. The lessons are taught by the world's finest teachers of cooking. The television audience are "students" and are so termed by Mr. Pope, director of CREATIVE COOKERY and of the Antoinette Pope School of Fancy Cookery.

21 years of personal catering to the tastes of thousands

The Antoinette Pope School of Fancy Cookery was established in Chicago 21 years ago. It ranks today as America's largest and finest cooking school, with thousands of graduates and classes booked full from semester to semester.

Francois Pope, the director, was born in Paris. Antoinette Pope, the co-director and founder, is Italian born. The co-directors have combined many different forms of foreign cookery with American native dishes and the result is a never-ending array of eye and taste appealing dishes for everyone.

top-flight sponsors already participating in Creative Cookery

Summertime or no, Chicago housewives didn't wait to see CREATIVE COOKERY—and neither did the sponsors. Though CREATIVE COOKERY has been on television just 8 weeks, the list of sponsors already includes Libby Pineapple, Sunkist Lemons, C & H Sugar, Roper Ranges, Ballard Biscuits, Bowman Milk, French's Mustard, Florida Citrus, and Swift & Company Poultry—all finest quality products.

ORSHIPFUL REGARD FOR THE POPES

ise for CREATIVE COOKERY

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"One day my mother and I had been watching the —— —— show, and after it was over, I turned to Channel 4 and made a wonderful discovery, 'Creative Cookery.' Since that day we have been faithful watchers of your program."

"What a delightful program, the answer to a bride's prayer—please don't ever go off TV."

"Just got thru watching your television program and I must say I never enjoyed a lesson so much."

"You are doing a marvelous job and everything looks so inviting."

"Want you to know I have learned more in the short time I have been able to tune in than all other cooking schools put together."

"Creative Cookery is the best cooking program on TV."

"I'm sure this post-card will resemble many others that you receive, so since I can't be different, I will join others in saying that I enjoy your program immensely. My cooking has improved so my husband indirectly is enjoying you too."

"Nice to take lessons from such a grand cook as Mr. Pope and sons."

"Have been to your cooking school for special lessons several times. I sure was thrilled when you came on TV. That is the only program I listen to in the day time."

"It is constructive programs like this that make TV worthwhile."

FOR CREATIVE COOKERY AVAILABILITIES CALL...

WEED

AND COMPANY

Radio and Television Station Representatives

NEW YORK BOSTON CHICAGO DETROIT
SAN FRANCISCO ATLANTA HOLLYWOOD

THE UNTOUCHABLES
With Fahey Flynn, Russ Reed, Frank Smith and orch
Producer - Director - Writer: Perry Wolff
30 Mins.; Mon., 8:30 p.m.
Sustaining
WBBM, Chicago

Although the ether has been pretty well flooded of late with pseudo-, semi-, and 100% documentaries on the narcotic situation, it's doubtful if any of them exceed the stature of this WBBM series written and produced by Perry (Skee) Wolff. The cycle of six weekly half-hour segments dealing with the Chicago dope problem is another bullseye for Wolff and the Chi CBS station which copped major radio honors last year with "The Quiet Answer," series on race relations.

For enlargement of public knowledge of the addiction problem, depth of penetration into a highly complex situation and sheer dramatic impact, "The Untouchables" can only be rated as superb. It's an example of radio journalism at its best and demonstrates what a potent force a tape recorder can become when combined with initiative, intelligence and integrity.

As the widening of public understanding of the situation under examination should be the chief motivation of a documentary and its measure of success, it's in this area that "The Untouchables" registers most strongly. It's more than a revelation of an unfortunate facet of Americana, providing listeners with a vicarious peek into the sordid world of addiction. By using a wholly documentary technique, dialers are given a real-life looksee into this world with its unique vocabulary, its mental and physical sicknesses, and its police and political participation. They also learn of the so-called constructive side from the medicos, psychiatrists, law enforcement and judicial officials attempting to cope with the rising tide of dope. But most importantly, listeners are warned to expect no quick and easy solutions.

This series is definitely not a once-over-lightly treatment. Wolff has probed deeply with his tape recorder and what has emerged is a well-rounded and frightening excursion into drugdom. The producer has been devoting full time to the project since April and has collected about 50 hours of taped material. Besides establishing contacts with Windy City addicts, Wolff recorded interviews with inmates at the Federal hospital in Lexington, Ky., the women's reformatory and the Chicago house of correction. (Incidentally, he was the first radio reporter ever allowed in the Lexington institution.)

To do an effective public service job, there must, of course, be an audience. And on the strength of the three segments, the package should rack up a terrific listenership. The stark realism of the recorded talks with actual persons intimately involved in addiction stacks up as some of the most dramatic vignettes ever put on the air.

Wisely, Wolff has let the junkies themselves tell the story of their plight. Narration, sincerely done by Fahey Flynn, is used only as the binding fabric. Only one actor is used on the series and that's Russ Reed who ably handles the occasional paraphrasing of medical statements.

It's the tape reporting that provides the real pith. There's interviews with addicts, one of them a doctor, who describe the sensations provided by opiates. At the other end of the road there's a description of the suffering when deprived of the drugs—the withdrawal syndrome. A few seconds of animal-like noises made by an addict in the midst of a forced withdrawal were used with disturbing effect.

The personal tragedy of the habit was forlornly outlined by a young girl who drew her boy friend into addiction because of her own inability to kick the stuff. One inmate at the women's reformatory bluntly described the shakedown proclivities of the Chicago coppers. A peddler stated that prior to the current heat the monthly police protection tab was $100. Another told which street corners are most widely populated with pushers and users.

The series, launched July 16, ends on WBBM, Aug. 20. CBS is missing a great public service opportunity in not providing a full network airing for anything as vital as this newsworthy expose of the narcotic situation as it exists in one city. It's too provocative and universal in its import to be confined just to WBBM's audience.

Dave.

KAL ROSS SHOW
Producer: George Ross
180 Mins.; Mon. thru Sun., 1 a.m.
Participating
WOR, N. Y.

Covering WOR's dawn patrol beat from Monte's restaurant in the Belmont Plaza Hotel, N. Y., Kal Ross is another one of that disk jockey fraternity who will debate any question at the drop of a kilocycle.

Ross flays the airlanes with a mighty torrent of words and, if he runs short of ideas, merely repeats himself. The important thing, though, is that he sustains the verbal din at a high intensity, interrupting himself about every hour to spin a platter and get back his wind.

Ross fancies himself to be something of an orator which is a distinctive, if not particularly happy, departure for the airlane boys on the graveyard shift. At the outset of each show (at least on the two sessions caught), he declaims a 10 or 15-minute commentary on a top news event with a soapboxer's heat. He even ends each of his tirades with a deadpan "I thank you" to the scattered mitting of the restaurant denizens. The introductory "editorial" parallels Barry Gray's opening routine at the opposition Chandler's (WMCA).

Ross, who has been on the Philadelphia airlanes, is also a college man and doesn't care who knows it. In one of his minor tiffs with a dialer who phoned in (the telephone has become one of essential props on these early morning airers, Ross clinched his point by saying: "I just happened to write a paper on that subject for my sociology class." How can anyone argue against that sort of thing?

Everything is fodder for Ross' forensic talents on this show. From the West Point cribbing scandal through the baseball reserve clause to the politics in South Carolina ("one of the more less progressive states," is his phrase), Ross has an opinion with no ifs, ands or buts. This type of unequivocal mentality can get somewhat boring.

Ross otherwise handles the show in conventional style. There are telephone calls, interviews with visiting celebs and infrequent disks to carry the session. *Herm.*

Detroit — George F. Leydorf, WJR vice-president in charge of engineering, has been elected chairman of the communications engineering committee of the Michigan Office of Civil Defense.

FIESTA
With Ora San Juan, Bob Graham, Anthony Barrett, Samba Kings Trio, Wilbur Hatch orch
Director: Sterling Tracy
Writer: Les Farber
30 Mins., Sun., 7:30 p.m.
Sustaining
CBS, from Hollywood

This Latino flavored summer entry shapes up as moderate fare even for the devotees of south of the border tempos. Using a musi-comedy format the stanza moved along at an easy clip but it needed more than chile rhythms and Mexican accents to give it authenticity.

Preem (5) introduced "Pancho" (Anthony Barrett) as the series guide and comic. Although Barrett had little to work with in Les Farber's script, he tied the show together nicely and bridged the gap between songs with zestful delivery. Ora San Juan, 18-year-old sister of screen actress Olga San Juan, was more adept at handling her singing chores than her lines. Gal's piping on a pair of rhumba tunes was okay. Bob Graham, only one in cast without Mexican accent, provided pleasant "gringo" balance singing "Begin the Beguine" and "Let Me Love You Tonight."

The Samba Kings Trio accomped both vocalists with a bit too much drive. Wilbur Hatch supplied adequate background music.

1280 CLUB
With Phil Gordon, Leigh Kamman
90 Mins.; Mon. thru Sat., 7:30 p.m.
Participating
WOV, N. Y.

Since Freddy Robbins first held down the "1280 Club" spot, this airer has been a listening post for the metropolitan jive set. Several disk jockeys have been handling the gab on this show since Robbins left, but this 90-minute session is still standout for the calibre of its music, although grooved for the jazz and blues and rhythm market.

Phil Gordon, who takes over from his predecessor, Ralph Cooper, as the "1280" platter pilot, handles his assignment with excellent taste. His disks cover the top names in the jazz field, from Ella Fitzgerald to Johnny Hodges, with the selections neatly programmed for maximum variety in sound.

Most importantly, Gordon apparently understands that his gab is secondary to the music, at least on this deejay airer. Gordon holds his introes to brief comments, strictly relevant to the disks being played. Gordon, moreover, has a modest, ingratiating manner that helps sell the commercials spotted through the show. There's no slugging, but just quiet and effective deliveries of the plugs. Like Cooper, Gordon is a Negro, but should help this outlet in the general market as well.

On the hour, Leigh Kamman gives a capsulized news commentary in competent style. *Herm.*

STEVE ALLISON SHOW
Producer: Ted Reinhart
165 Mins.; Mon., Sat., 11:15 p.m.
GORDON'S MEN'S STORE
WPEN, Philadelphia

Steve Allison, former WVOM, Boston, gabber, has taken over the late night segment at WPEN, which has been built into a substantial audience here by such contentious chatterers as Eddie Newman and Kal Ross. The show has had the further advantage of following the broadcasts of the Phillies baseball team. Allison was picked out of dozens of jocks and announcers who auditioned and competed for spot, one of the choicest local plums.

Show gets an added lift due to being aired from Lew Tendler's Restaurant, popular meeting place here for the sporting fraternity and in the direct center of things. Allison hasn't varied the regular format for these early morning airers—random questions, interviews, introductions, phone calls, visiting celebs and a catchall for every variety of pitch. Program, of course, is also welcomed by the insomniacs who can phone for any kind of information, advice to the lovelorn, ethical problems, etc. Typical queries: "Will the price of real estate go up?" "What do you think of Frank Sinatra's trip to Mexico with Ava?" "What is your personal opinion of Gen. Patton?" "What do you think of the control bill?" "The baseball reserve clause?" "The West Point scandal?"

In Allison's favor is his faculty of letting the interview subject talk. He also tries to repeat as honestly and accurately as possible the questions and remarks of phone callers. He apparently doesn't suffer from that annoying occupational disease of his fellows in the craft—the inability to say "I don't know." Allison admits when he is stumped and so far hasn't made any pretense at being a seer. He

(Continued on page 38)

BLACK NIGHT
With Don Dowd, Carolyn Gilbert, Loretta Poynton, Rex Maupin and orch
Producer: Louis Perkins
Writer: Bob Savage
30 Mins.; Tues., 7:30 p.m. (CDT)
Sustaining
ABC, from Chicago

This Chi-based ABC show hasn't nearly enough muscles to hoist a major rating but its different switch ranks it a notch or two above the usual sustaining filler menu. Device here is a nocturnal jaunt to mythical Windy City points of interest via narration and music. It's no Greyline tourist tour but a looksee into out-of-the-way corners of the city. The combination of a sensitive script which only occasionally had tabloid columnist overtones and especially apt music provided a unique slice of Chi afterdark on frame heard (31).

Narrator Don Dowd first took the listeners to the opening night of a legit drama. Bit was a good satire with Rex Maupin and the ABC orch giving a not too gentle lampooning of a lackadaisical pit band. Loretta Poynton offered a takeoff on the road company star straining too much in the first scene to match the performance of the Broadway leading lady.

Not regretfully Dowd departed the theatre and made for a honky tonk. Narrator's comments on the clientele captured the flavor of the countless Chi neon joints. Further "atmosphere" was furnished by chirper Carolyn Gilbert who came through with an effective carboning of lowercase nitery warbling. Nocturnal trek next moved out to a neighborhood tavern which was jumping with gemutlichkeit. Here, too, the music was authentic with an accordion single of "Good Night, Irene."

Dowd's narrating was uniformly top calibre and Miss Poynton and Miss Gilbert were fine in their bits. *Dave.*

THE BIG JOB
With Don Hollenbeck, Jim Burke, Rex Davis
Producer: Dr. George Crothers
Director: Ed Oatis
Writer: Charles Monroe
30 Mins., Wed. (1), 10 p.m.
CBS, from Various Points

CBS' pitch for the additional $5,000,000 needed by the American National Red Cross for the recent Kansas-Missouri flood disaster had enough poignancy and dramatics to get even the most tight-fisted to contribute. Done in documentary fashion, with on-the-spot recorded interviews with some of the survivors, the session hit hard despite narrator's constant repetition that listeners seated in comfortable homes couldn't understand the full meaning of the flood tragedy. Such an arbitrary position may have alienated dialers who hold highly their capacity for sympathy and understanding.

However, when the narrator (Don Hollenbeck) stuck to the facts his appeal was forceful. Jim Burke, of KMBC, Kansas City, and Rex Davis, of KMOX, St. Louis, conducted their interviews with a minimum of sentimentality. The clipped monotone of the survivors as they retold their part in the disaster was effective throughout.

Hollenbeck, working-out of the New York studio, tied the stanza together neatly and Ed Oatis' direction kept the 30 minuter free from dull spots.

Hartford — WCCC here is promoting its longhair music shows by tying in with the strawhat circuit in the area. Station gives the local summer entertainment sources plugs on its shows in return for ad space in their printed programs.

A Heating Installation Firm + Summer Advertising = ?

There's no question about the answer when the advertiser is on WGN-TV... *the answer is results!*

A heating installation firm on WGN-TV is spending less than $1,000 per week for a Sunday morning feature film. They have received as many as one hundred direct leads in a week for $350-$500 installations... resulting in sales several times the amount of their investment.

Remember, no matter what the season, if it's results *you* want... you need WGN-TV in Chicago.

The Chicago Tribune Television Station

Eileen-BARTON

ANCHOR HOCKING'S
BROADWAY OPEN HOUSE
NBC-TV—11 P.M., TUES-THURS-FRI

Direction: M. C. A.

FOR GOING NETWORK!

The Nation's Leading Record Companies Congratulate

WCPO-TV

CINCINNATI, OHIO CHANNEL 7

and

PAUL DIXON

VARIETY

Television

Television—lists Paul Dixon Show one of country's top programs.

Paul Dixon, a veteran among air jockeys, and two great assistants on a set that looks like a typical record store. The show has no set format, but consists of Paul mugging, ad libbing and making the whole affair sound like a neighborhood party.

BUSINESS WEEK

•Disc Jockeys— Even with disc jockeys, WCPO-TV has won where others failed. Many stations have experimented with record shows, haven't been able to put them across.

Paul Dixon's Music Shop . . . . is one of the station's top hits. Dixon is a "personality." He mugs, ad libs, makes the show a neighborhood party. But he has a loyal following for every show.

PAUL DIXON MUSIC SHOP
With Dottie Mack, Wanda Lewis
Producer: Jack Taylor
Writer: Len Goorian
Participating
WCPO-TV, Cincinnati

Paul Dixon eases through the grind of this embellished platter series by projecting his personality in doing-what-comes-naturally. The show has a waiting list for commercial spotting.

Mortimer C. Watters, station chief, boasts a "Cincy's Mr. TV" claim for Dixon, whom he recently signed to a three-year contract for a reported annual salary in excess of $30,000. When he joined WPCO's AM station several years back as a disc jockey, after a radio stint in Chicago, Dixon's weekly pay was said to be $75. He dubbed in newscasting for a while and was jerked from that chore. Mary Wood, radio columnist of the Cincy Post, also in the Scripps-Howard holdings, once referred to Dixon as "radio's worst newscaster." Recently one of her polls among listeners rated Dixon as their favorite local TV personality.

Rating by another source now has Dixon's show even with Kate Smith's for audience attention.

Among the Dixon fans are the kids, soxers and housewives, the latter all "moms" in his affectionate callings.

Dottie Mack, a gal with lotsa natural charms and talents, is Dixon's "Friday" and gives much in entertainment value. Both of them pantomime vocals during recordings and do very well in solos and teaming. They also divide time at the turntable and in answering telephone calls. Dixon gives off sincerely in congratulations and well wishes while talking to persons about their anniversaries, sick spells and the like.

Another able assistant is Wanda Lewis, who sketches cleverly as an eye filler for some of the recordings.

Most anybody and everybody who happens into the studio while the show is on is dragged into the act by Dixon. Now and then he has name personalities as guests.

Comedy skits are sprinkled through the proceedings, with Dixon making two or three changes of wardrobe during a session.

There is little or no rehearsing for a Dixon opry, on which most anything happens.

Koll.

"Congratulations"
CAPITOL RECORDS

"Great News"
COLUMBIA RECORDS

"Best Wishes"
DECCA DIST. CORP., Cincinnati, Ohio

"Best of Luck"
KING RECORDS

"Can't Miss"
LONDON GRAMOPHONE CORP.

"Wonderful"
MERCURY RECORDS (Supreme Dist. Co.)

"Three Cheers"
MGM RECORDS

"Good Luck"
RCA VICTOR RECORDS

ABC TELEVISION

America is sold on ABC . . . America WILL BE sold on Dixon

Starting WEDNESDAY Aug. 8
8-9 PM, EDST

All Kinds of People
Are Finding Out That

COPELESSNESS[1]

Can Be Cured by Watching ROGER PRICE[2]
On the New CBS TV and Radio Show

"HOW TO"

VARIETY
July 18, 1951

"How To," a satire on panel shows, has a rich vein of humor worthy of being a permanent network tenant. This program, originating from the coast, and kinnied into New York, is fadimanned by Roger Price, who at one time was on Bob Hope's scripting staff and later branched out as a saloon and later a revue comic. The panel comprises Anita Martell (Mrs. Price), and two other coast writers, Leonard Stern and Stanley Adams. It's a hep quartet, who seem to be fast on the ad libs and who exhibit a zany turn of mind in doiing out advice.

On the preem show, there was a girl who wanted to know how to snare a husband. Miss Martell advised her to keep her gowns low and her standards high. Price agreed with her 50% . . . Price punctuates each problem with his zany illustrations, which has been the focal point of his nitery act. It's funny visual and aural stuff.

—Jose

THE BILLBOARD
July 28, 1951

This satirical panel show ranks with the best audience participation airers today, and it's certainly one of the most entertaining kines to come out of Hollywood. Nitery comic Roger Price is largely responsible for the program's big-time entertainment values. Price, a comparatively new young comic, looks like a cross between a long-haired musician and a short-tempered scientist.

Personality-wise, too, he combines a seemingly naive childlike gaiety with sharp-tongued cynicism. The results are unorthodox but surprisingly appealing. For instance when a young mother asked how to get her young son to take a bath, Price queried brightly, "Have you tried subtle psychological methods such as hitting him?" In between panel sessions Price illustrated the various problems by sketching dizzy diagrams, accompanied by breezy monologues which were a high point of the show.

—June Bundy

"A rare comedy show that can hold up well in both media . . . Advice is along zany lines, and ad lib wit registers strongly."
Variety (*radio review*)
July 25, 1951

"Some people may not agree with these reviews. These people should be 'put away.' They are wrong thinkers."
—ROGER PRICE[2]

"*I predict that* ROGER PRICE[2] *will soon be one of the nation's top show business personalities.*" —Frank Cooper, *Manager*

"HOW TO"

A PRICE-STERN PRODUCTION

ROGER PRICE[2], President, Mon. Wed. & Fri.
LEONARD STERN, President, Tues. Thurs. & Sat.

LLOYD SLOAN, Vice-president in charge of production, Promotion, and Commissary
SOL STEIN & CHET CASTELLAW (Answer phones on Sunday)
PHIL TURETSKY, Treasurer; VIVIAN OIEN, Office Mgr.

Our thanks to DICK LINKROUM, LARRY BERNS, LUCIEN DAVIS and the entire CBS crew

[1]Copelessness: inability to cope with life and things. See R. PRICE "In One Head And Out The Other"; Simon and Schuster.
[2]The printers are against me. Another example of wrong-thinking.—R.P.
[3]Mr. Cooper is obviously a right-thinker.

PRICE CUTS ZOOM TELE SET SALES IN D. C.

Washington, Aug. 7.

Despite the general slump in TV sales, July business here was the best since March and better than July of 1950, according to the official estimate last week of the Washington Television Circulation Committee showing sets in use as of Aug. 1 at 278,100. This represents an increase of 7,650 sets from the July 1 estimate.

Intense price cutting by inventory-loaded dealers, some offering sets at 60% off list, has stimulated purchases and apparently broken resistance of non-owners waiting for color. Some dealers have gotten around the color problem by offering to install adapters (to bring in color broadcasts in black-and-white) at nominal cost whenever their customers want them. A few dealers are installing adapters into stock sets in lieu of price cuts.

July sales compare with June volume of 5,200 sets and May sales of 3,950. July business a year ago accounted for a turnover of 7,325 sets.

Mooney Out As NSTP Censor After One Week

Hollywood, Aug. 7.

Martin Mooney's tenure as Code Administrator of the National Society of Television Producers lasted less than a week, with NSTP abruptly announcing he had "resigned" while Mooney contends he knew nothing of his "resignation" until informed of it by VARIETY.

It's believed that while a number of reasons motivated the move, chief one was a statement by AMPPA Code Administrator Joseph Breen in which he repudiated a letter of endorsement of Mooney used in an ad about the time Mooney was appointed. The following day NSTP announced the "resignation."

Mooney says he was promised $1,000 a month, an office and a secretary, but got none, and headquartered at the Gladys Reubens Dancing School. Louis Snader, prexy of NSTP, countered he never offered any salary to Mooney, that the association—which reps film TV producers here—hasn't funds for that purpose.

St. Louis Bar to Continue Fight Vs. Transit Radio

St. Louis, Aug. 7.

Continued fight against streetcar and bus FM radio programs will be made by a committee of the Lawyers Assn. of St. Louis. Characterizing the broadcasts as "an invasion of the basic civic right of privacy of passengers, by compelling unwilling persons to listen to commercial announcements," committee stated it was the duty of the bar to be on the alert against such abuses.

George W. Curran, president of the association, said the committee will assist him in protesting to authorities against continuance of the practice, "and to take such further steps and institute such action as may be necessary."

Station KXOK, owned by the defunct Star-Times Publishing Co., is the broadcasting station involved, using Transit Radio. The broadcasts have been bitterly fought by KSD, owned by the St. Louis Post-Dispatch, which bought the Star-Times papers several weeks ago.

Horner Gets Plum

Minneapolis, Aug. 7.

R. M. Hollingshead Corp. (Whiz Motor Rhythms), Camden, N. J., has pacted to sponsor the Thursday and Friday segments of "Jack Horner's Sports Show" on KSTP-TV, starting Aug. 30.

Telecast daily, 10:20-10:30 p. m., this 10-minute sports feature has been rated the third most popular Twin Cities local multi-weekly show. Account's agency is Campbell-Mithun.

Columbus — Glacus G. Merrill, Marie B. Merrill and Fred Bailey, all of Clarksburg, W. Va., affiliated with the Mt. State Broadcasting Co., Clarksburg, W. Va., have organized the Iron City Broadcasting Co., Inc., Ironton, O., to build and operate a radio-television station in that city. They were authorized to issue 1,000 shares of common stock with a par value of $__ a share for the Ohio enterprise.

Tele Followup

Continued from page 30

a vet radio and legit actress, and young Walsh, who has also done considerable legit work. Lester Lewis package continues as good TV entertainment and a good springboard for pro talent trying to hit the bigtime.

Herb Shriner, taking over for vacationing Arthur Godfrey on CBS-TV's "Talent Scouts," did a clicko job Monday (6). His opening monolog was a sterling example of Hoosier wit, starting with his reminiscences of the small town hospital that was over the local shoe store (because the latter had the only X-ray machine around). Material was sharp and was given a solid ride with Shriner's polished corn country manner and pseudo-hesitant timing.

Comic was a trifle tentative in dealing with the guests, but handled them naturally and got off some amusing lines in the interchanges. He gave the commercials for Lipton products an appealing underplaying, in character, and had an effective line in his grandpaw's sipping the tea and exclaiming, "Sell my clothes, I'm in heaven."

Talent roster was good, although heavy on vocalists. Lineup included a tenor (who was the studio audience's choice), an operatic soprano, a femme trio and a harmonica player.

BBD&O

Continued from page 23

nights on CBS, which is now being replaced for the summer by "Go Lucky;" "Hit Parade," for which "Assignment Manhunt" is subbing Saturday nights on NBC, and the five or six Jack Benny TV shows a year, which usually go into the "Show Biz" time on CBS.

In addition to these, BBD&O is repped on TV by: "Armstrong Circle Theatre" (Armstrong Cork, NBC, Tuesday nights); "Rocky King, Detective" (Emerson Drugs, DuMont, Sunday nights); "Celebrity Time" (Goodrich, CBS, Sunday nights); Groucho Marx show (DeSoto-Plymouth Dealers, NBC, Thursday nights); and "Juvenile Jury" (Minnesota Mining, Tuesday nights, NBC, but moving to Sunday afternoon in the fall).

Negro Thesps

Continued from page 1

switch the dial if they don't like a certain program," Sissle said, "but we can't tell the American public what to like." He claimed that Negro actors were partly responsible for the situation since they had never previously formed an organization to "protect themselves" against such outside groups. New council, Sissle said, will stress the necessity of a "balanced program" to prevent the perpetuation of stereotyped roles.

Cast of A&A meanwhile wired their congratulations to the Council on its formation, declaring the new org "at last gives us, the Negro actors and actresses of America, some understanding spokesmen who can protect and extend the gains we have made in recent years." Cast members, without referring to the NAACP by name, asserted that the opportunity given Negro thesps by the show "is being threatened by ill-informed people of our own race who have irresponsibly threatened a boycott of our sponsor (Blatz Beer) and have unfairly characterized the show, its producers and ourselves." Reference to the threatened boycott was later removed from the text of the wire.

MGM

Continued from page 23

Korda film. Towers has done 26 "Lime" episodes and others are under way.

Lebhar and Raymond Katz, MGMRA production head and WMGM program chief, head out to the Coast towards the end of the month to wrap up details on some other Metro properties for syndication. It's also likely they'll pick up another big outside stanza. MGMRA has already put around $2,250,000 into its eight shows, turning out 312 editions of the 15-minute programs and 78 of the hour and half-hour series.

WABY, Albany, Sold To Eastern N. Y. B'casting

Albany, Aug. 7.

Sale of WABY by the Adirondack Broadcasting Co., in which Gannett's Press Publishing Co. held a majority interest, to the Eastern New York Broadcasting Co., has been effected. With it, Edward C. Obrist, general manager of the 250-watter since early in the year, has been promoted to vice-president and a director. He worked with WPEN, Philadelphia, before coming to Albany.

Officers of the Eastern New York Broadcasting Co., which had been negotiating for the purchase some months, are president David Kyle, of Monticello and Syracuse; vice-presidents, George Fields, New York; Assemblyman Herman Mintz, South Fallsburg, and Obrist; treasurer, Nelson Kidd, Syracuse; secretary, Martin Karig, Glens Falls.

WABY, transferred here from Hudson Falls in 1936, will continue to concentrate on news, sports and good music, Obrist said. It is a Liberty network affiliate. Ned Trudeau is operations assistant and plant manager; Charles W. Bell, Jr., sales manager; Miss Toni Brady, program director.

Standard Oil Pacts Mich. Football for 6th Year

Detroit, Aug. 7.

For the sixth year, Standard Oil of Indiana will sponsor eight play-by-play accounts of 1951 U. of Michigan football games over WJR.

In addition to the eight Michigan games, Standard Oil also will sponsor the Michigan State-Notre Dame and the Notre Dame-U. of Detroit broadcasts. Van Patrick, WJR's sports director, will handle the play-by-play. Charley Park will provide the color and sidelights.

Lane Exits WAGE

Syracuse, N. Y., Aug. 7.

In a realignment of top execs, WAGE here announced the resignation last week of William T. Lane, co-founder and for 10 years v.p.-general manager, who is entering another phase of the broadcasting field. H. Douglas Johnson, Jr., succeeds Lane, and was elected v.p. and a director of the station.

Johnson, former upstate public relations man and radio director of the Lane ad agency here, resigned recently as secretary to Congressman R. Walter Riehlman.

Columbus — WBNS-TV has named Margaret Mau, developer of the "Shelf Level" merchandising plan at WSAI, Cincinnati, to head up its new merchandising department. In addition she will also cover sales promotion for the station.

ATTENTION
Television and Radio

For sale or lease, completely equipped 1,450 seat theatre, one floor. Includes building 90'x170', large stage, fly loft, dressing rooms, recently modernized. Centrally located Los Angeles metropolitan clear vision area. Consider small cash payment on complete sale. Amusement Realty Company, 119 S. Beverly Drive, Beverly Hills, California, Crestview 5-1542.

KLIX
—IS KLICKIN'
in Idaho's Fabulous Magic Valley
Ask HOLLINGBERY
ABC at Twin Falls, Idaho

SEE CHARLIE CURRAN
Seaboard Studios, Inc

Your Lucky Strike Hit Parade

presents to all our friends during our 8 week hiatus

a special summer service!

SNOOKY LANSON SAYS:
Look for this listing every week

Your Lucky 7 Tunes that you would have heard last Saturday

as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.

1. TOO YOUNG
2. MISTER & MISSISSIPPI
3. BECAUSE OF YOU
4. SHANGHAI
5. THE LOVELIEST NIGHT OF THE YEAR
6. COME ON-A MY HOUSE
7. MY TRULY, TRULY FAIR

EILEEN WILSON SAYS:
We'll be back September 8th

DOROTHY COLLINS SAYS:
Be Happy-
Go Lucky!

RAYMOND SCOTT SAYS:
Have a Happy Go Lucky Summer!

Enjoy "Assignment: Man Hunt," friends
This summer on TV—
For chills and thrills a-plenty, it's
The tops in mystery!

See your Lucky Strike Hit Parade Summer TV replacement

"ASSIGNMENT: MAN HUNT"

Saturdays at 10:30 P.M. NBC Television Network

Radio Reviews

Continued from page 34

makes a big play for the customers at Tendler's, commenting on the good looks of the gals and keeping to generalities in the cafe. Emphasis is on current events and sports, but spieler is an ex-stock company player and a former burlesque straight man. His forte is show business, of which there is virtually none in Philly during the August dog days.

This type program depends on celebs to hypo the interest, and Allison's production staff should hustle up figures of prominence, and keep up a steady flow of them. It's too much of a demand on the gabber when he is left with the local Joes and Janes to be brought up from the tables, and he is too new to the local terrain (four weeks) and needs name guests. Start of show season next month and return of big floor show acts will be a help here. *Gagh.*

THE REPORT
With Charles Kuralt; announcer, Bob Carroll
Writer: Ken McClure
15 Mins.; Sun., 10 p.m.
Sustaining
WAYS, Charlotte, N. C.

WAYS, the ABC affiliate in Charlotte, has come up with a fairly interesting news roundup of the week in "The Report," a 15-minute airer. Written by Ken McClure of the station's staff, the digest recounts world events as well as local happenings.

To get away from a dry repetition of things the public has already read in newspapers or heard on the air, the program is dressed up with some production touches. These include a tick-tock sound effect intro accompanied by a voice intoning, "the moving finger writes and having writ, moves on." News excerpts are also connected with appropriate musical bridges.

Narrator for the stanza is 17-year-old Charles Kuralt. His is a resonant voice that possesses a suprisingly mature quality. Withal, "The Report" concisely rounds up the week's headlines. However, if interpretation of some especially significant events were made it would help give a fresher aspect to a program whose backbone is essentially yesterday's news.

Gilb.

Ballcasts

Continued from page 25

broadcasts, can work out a solution which will be satisfactory to baseball and the broadcasters. The Committee is inquiring whether baseball should be exempt from the anti-trust laws.

65% Losses Last Year

Trautman said that most minor league clubs are operated primarily as civic enterprises and that with a great many it is a case of keeping losses to a minimum rather than making a profit. He said that 65% of the clubs reported losses last year.

A survey presented by Trautman showed a slight tie-up between people in the amusement field and minor league baseball. He reported that of nearly 2,000 baseball executives, 13 are motion picture actors, directors and theatre owners. Another 73 are newspaper and radio officials and employees.

Because baseball broadcasts involve interstate commerce, the Committee plans to study this question more fully in determining whether the game can be excluded from anti-trust application. This phase of the inquiry is to be explored at subsequent hearings.

Circling the Kilocycles

Schenectady — Mary McGarry, former director of women's programs on WABY, Albany, is now with the traffic department of WGY and WRGB-TV, Schenectady.

St. Louis—Alan Thompson, production head of WEW, the St. Louis University station, is doubling in brass, having been appointed director of music at the institution. Thompson, a native of England, has been in radio for 24 years and at WEW for the past year.

Boston—Craig Lawrence, WCOP general manager, has been appointed Radio Representative of the State Public Affairs Committee of Civil Defense Agency. Appointed to his program advisory committee are George Perkins, WHDH program director; Joseph Tobin, co-owner WJDA, Quincy; Wayne H. Latham, program director, WSPR, Springfield, and Harold A. Dorschug, chief engineer, WEEI, technical adviser.

Boston—Richard E. Johnson, for past 10 years engineer at WCOP, has resigned to accept post as chief engineer of Lowell Institute's FM station. Now under construction, station expects to hit the air in early fall.

Lone Star, Tex. — Application has been made to the FCC by the Lone Star Broadcasting Co. for a new standard broadcast outlet, to operate on 1300 kilocycles with a power of 500 watts daytime. Principals in the company are equal partners, Pierce R. Brooks and T. H. Parham. The outlet would cost an estimated $16,570 to construct, and the first year operating cost is set at $24,000, with the estimated revenue the first year $46,000.

Birmingham — Burtt F. McKee, Jr., production director at WAFM-TV here, will leave next month to take a position with the "Voice of America" in Damascus, Syria. McKee was production director for WAPI for nine years before transferring to the CBS station's TV outlet.

San Antonio — Corwin Riddell, veteran southwest newscaster is being presented in a quarter-hour newscast each Sunday afternoon over the Texas State Network and KABC here. Airings are sponsored by Morning Glory for mattresses and box springs.

Galveston — Larry Rasco has been named program director of KGBC here. He will also serve as news editor. Rasco comes here from KTSA, San Antonio.

Memphis — Recent announcements by four local theatres here and one in New Albany, Miss., to install theatre-TV equipment have caught the fancy of The Memphis Press-Scimitar, p.m. daily here, which announced the birth of a new daily television column. New daily feature which will kick off in about two weeks will be authored by Bob Johnson, w.k. Memphis reporter and former radio ed of the Scripps-Howard p.m. here.

Portsmouth, O. — Marshall Rosene, general manager of WSAZ, Huntington, W. Va., has resigned his post to take over as general manager and president of WNXT, new 1,000-watt station due to go on the air here in late August.

Detroit—Worth Kramer, veepee and general manager of WJR, and Lee B. Walles, veepee of the Fort Industry Co. operators of WJBK here, will chair the radio and television committees, respectively, of Detroit's United Foundation campaign. United Foundation is a setup which collects funds for various national and local health and welfare organizations.

Salt Lake City—Kay Richins, disk jockey and staff announcer at KALL, has been upped to production manager, assisting Jack Paige, program director. Richins was formerly program director of KDYL. KALL has added Keith Ashton as a staffer.

Theatre Affiliates

Continued from page 23

has done the technical pickups for theatres on all the fights they've carried so far. RCA, NBC's parent company, is moreover the major manufacturer currently of big-screen video equipment. And, it's recalled, NBC veepee Charles R. Denny proposed some years ago that NBC would be ready and willing to program for theatre video when and if the theatres could pay for it.

How such a venture would eliminate the competition between theatres and the networks for rights to sports events has not been explained. Theatre operators realize that the sports shows mean nothing to them unless they get exclusive rights, which would necessarily eliminate the broadcasters from carrying them.

O'seas Press Club

Continued from page 23

"slander." He said it was damaging to the reputation of all foreign correspondents, including those of radio.

"It is likely to do enormous harm to William Oatis (Associated Press correspondent recently jailed on spy charges in Czechoslovakia) on the kind of flimsy charges to which your radio series lends credence," Shaw wrote.

Trendle said: "I still think this whole thing is foolish. Everybody knows that an undercover man must have some kind of a job as a front. We were very happy with Bob in his present job as a reporter.

"But, what are we going to do with him now? If we make him a shirt salesman all the shirt salesmen in the country will be down on us."

TV Drama to Coast

Continued from page 22

ton Berle's "Texaco Star Theatre" (NBC), Ed Sullivan's "Toast of the Town" (CBS) and DuMont's "Cavalcade of Stars" will probably remain in N. Y. except for occasional special-purpose originations from the Coast.

In addition to "Comedy Hour" and "All-Star," NBC has decided that Red Skelton will air his show live from the Coast on the cable, rather than filming it, as originally planned. CBS hopes to air all shows from the Coast which currently emanate from there via the kinescope route, including Alan Young and Burns and Allen. In addition, Jack Benny's four or five shows yearly for CBS will come from the Coast, in addition to several new packages the web has scheduled, such as "My Friend Irma" and the Lucille Ball-Desi Arnaz show.

Sundial, Bristol-Myers Buy 'Foodini' on TV

Sundial division of International Shoe and Bristol-Meyers are each taking 15 minutes of "Foodini the Great," vidpic series which starts on ABC-TV Aug. 25. Series will be beamed Saturdays at 11-11:30 a.m.

Show, which features the Bunin puppets, is a William Morris Agency package. Foodini, the puppet magico, was leading character in "Lucky Pup," which had been aired six-times-weekly on CBS-TV until last spring.

Sundial starts sponsorship on Aug. 25, via Hoag & Provandie agency of Boston. B-M, for Ipana toothpaste, starts bankrolling on Oct. 6, through Doherty, Clifford & Shenfield agency. B-M purchase is in addition to its recent inking of ABC-TV for a tele edition of "Mr. District Attorney" and its buy of ABC radio for "Mr. D. A." and "Break the Bank" with Bert Parks.

WCOP Activates Pasage Of Anti-Narcotic Law

Boston, Aug. 7.

WCOP, Hub indie, is taking bows for its part in aiding passage of a stiff Anti-Narcotic law, signed by Massachusetts Governor Dever, last week. Bill, which was filed last February by Rep. Meyer Pressman, had been pigeonholed until station, cooperating with daily Record-American, stirred up enough public interest to force passage of the bill. Station aired several round table discussions of the narcotic problem, spotted news bulletins reporting bill's progress and otherwise actively engaged in pushing the measure through.

In appreciation of WCOP's aid, Rep. Pressman invited the station's production manager, Henry Lundquist, to witness the signing of the bill in the governor's chambers.

KOTV's Power Boost

Tulsa, Aug. 7.

KOTV, television station in Tulsa, has been granted higher power by FCC to extend reception over a wider area. KOTV, among the first three of the nation's 107 stations to request an increase, may go up to its maximum transmitter power of 100,000 watts.

Marie Helen Alvarez, president, said the hike will give the station a signal strength of more than 20,480 square miles.

Strong Goes to WMAL

Washington, Aug. 7.

Jerry Strong, disk jockey at WINX, Washington, for the past 11 years, has switched to WMAL, ABC's outlet here.

AVAILABLE

Fine Piano Team. Identical Twins, male. Dance band experience. Work flashy. Available after Aug. 10 for cocktail lounge, TV or radio. Good bet for TV.

Linus Carroll, Hotel Earle, N. Y.

READY . . .
AND WAITING!
A New TV Package

KEY TO OUR CITY

a
JOHN ALDEN
production

Originated and Developed
By

JOHN ALDEN | STEVE ZORICH JR. | MILTON KLEIN

AT LAST, A PROGRAM SERIES OFFERING

- Live Entertainment
- "Power" Personalities
- Modern Appeal
- Sparkling Format
- Sustained Interest
- Low Budgeting

Inquiries Invited

JOHN ALDEN COMPANY
Public and Foreign Relations
307 West Eighth Street
Los Angeles 14, California
TRinity 0011

Copyrighted and Incorporated in California and New York

WJBK delivers the Goods
YOUR GOODS... WITH SALES PUNCH

Results from WJBK-TV show, "Ladies Day"—30-piece sets of stainless steel cutlery retailing for $6.95 apiece, sold 41 sets from the first commercial, 45 from the second. Results were so tremendous the first week that the store ran out of stock. Commercials had to be stopped until their supply can be replenished. Net result: three-spot a week contract for a year.

WJBK-AM-TV-DETROIT
WJBK-TV—a CBS and DUMONT Affiliate
THE STATION WITH A MILLION FRIENDS
National Sales Headquarters: 488 Madison Avenue, New York 22
Eldorado 5-2455
Represented Nationally by THE KATZ AGENCY, INC.

THE

"BRAZILIAN BOMBSHELL"

Is Still

EXPLODING

"Carmen Miranda provides Ciro's with the fastest, flashiest 32 minutes the Sunset Strip spot has showcased in months . . . Stint makes the customers yell for more."
VARIETY

"She shattered the Sunset Strip. Gave away bananas left from her turban to ladies at ringside. She's a South American doll, and shook everything in the place—including the customers."
HEDDA HOPPER

"Carmen Miranda must have been on a diet of Vitamin B-12. She's got as much energy as a jet propelled airplane and turned it loose all over the stage last night in her Ciro's opening, to the delight of the crowds that packed the place."
FLORABEL MUIR, L. A. Mirror.

"Best way to describe Carmen Miranda's act at Ciro's is 'WOW!' She is simply great with her strong comic talents and flair for handling zany material. It is an evening which falls in the 'don't miss' category."
HOLLYWOOD REPORTER

"Carmen Miranda brought the house down with her South American tunes, and then as a piece de resistance, did a number without her famous turban, without the platform shoes, and, if you can believe it, she also did a bebop routine. You've got to catch it."
HARRISON CARROLL, L. A. Herald Express

"It isn't too surprising that Carmen Miranda has scored a hit at Ciro's. The vivacious Brazilian has always been an exciting performer. But she's greater now than ever before."
PAUL COATES, L. A. Mirror

"The nightly excitement at Ciro's as Carmen Miranda explodes into action. Has been a big hit here."
LOUIS SOBOL, N. Y. Journal American

"If you miss Carmen Miranda at Ciro's, you're either crazy or you don't have any money. What an artist! What a talent! What a fruit stand!"
JIM HENAGHAN, Hollywood Reporter

Accompanied by the

BANDO DA LUA BOYS

And It's the Same Story Everywhere!

NEW YORK, MIAMI, CHICAGO, PHILADELPHIA, BOSTON, HONOLULU, LONDON

Public Relations
WILLIAM HEBERT-GLENN ROSE

WM. MORRIS AGENCY

Television Reviews

Continued from page 30

for guidance undoubtedly they were more confused than ever after pondering the varied answers from three girl and two boy participants.

Allen Ludden, who moderates the session, could have been more objective in wrapping up the participants' varied opinions into one solution for the poser at hand. On the question of dyeing one's hair, which caused a considerable hub-bub among the mixed panelists, he said it is safer to stay away from a debatable subject that should be approached very cautiously.

Problems are submitted by viewers under 20 with the exception of one question allotted to an adult for each program. Adolescents were concerned with such minor dilemnas as "what should a boy give a girl for a going away present?". Of a more important nature was "should a 18-year-old girl marry a 21-year-old boy who drinks?". Discussion among the panel, although not objective, was spirited and interesting. One gal participant's long-winded comments reminded of Eloise McElhone in miniature.

Originally created by station WTIC, Hartford, the show started via WNBT, N. Y., last June. Besides the major problems, the format also works in some "answer box" shorts which are briefies mainly concerned with teenage etiquette. To whip up audience interest, viewers are asked to nominate a "top teenager" among their acquaintances. Various prizes are also awarded problem-submitters ranging from stockings to a string of beads. Gilb.

WOMAN AT WORK
With Beth Lee, Mrs. Alfred Hall, Mrs. Elizabeth Hall, Neal L. Moylan, others
Writer: Jane Barton
Director: Bill Mulvey
30 Mins.: Sun. (5), 3:30 p.m.
N. Y. STATE DEPT. OF COMMERCE
WRGB-TV, Schenectady

Public service program, arranged by the State Dept. of Commerce and produced in cooperation with the State Radio-Television Bureau to demonstrate the assistance which the former can give to women in establishing their own businesses, featured interviews with four successful Capital district women. Neal Moylan, director of the bureau, emceed. Jane Barton, bureau program director, wrote show. Mrs. Mildred Meskil, of the Dept. Woman's Program, came on camera for final exchange with Mrs. Beulah Southwell, owner of an Albany herb shop.

Off the beaten path, half-hour held moderate interest. It was draggy, uneven and uncertain in spots—possibly inevitable in view of the fact the guests were new to television. Moylan, one-time Syracuse announcer, displayed signs of hesitation, nervousness and uncertainty, although he wove the program together with reasonable skill. He strove, not always successfully, for a light, informal touch. Moylan photographed well, especial from profile. He will improve as a telecaster.

Demonstration of steps taken in making rose stock had perhaps the most lens punch. Mrs. Hall's commentary on florist business was delivered the smoothest. Mrs. Booth, joined at the end by 16-year-old daughter, talked enthusiastically about gems, and displayed a collection of them—color references could not be illustrated on black and white. Miss Lee emerged with the photogenic honors; she could do a musical TV show. However, her lively story of a Kentucky woman left, through death of her husband, with an eight-year-old son to support, who built a subsequent career with General Electric did not come off as sharply as it should have. Jaco.

Courtesy of M-G-M
Now appearing with
DONALD O'CONNOR
in "THE MILKMAN"
(Universal-International)
Management WILLIAM MORRIS AGENCY

Rose Bowl

Continued from page 25

and $600,000 for the third year. Successive rises were based on the mounting volume of receivers over the three-year period. NBC declined to disclose how the total was arrived at. CBS, already committed to televise the Orange Bowl game in Miami, Fla., New Year's Day, undoubtedly kept its bid low on that account. The network, however, will definitely have its cameras at the Tournament of Roses parade, and it is not discounted that it will be the first big outdoor event to be telecast in color from the Coast.

NBC's John K. West, Norman Blackburn, Tom McFadden and Lewis Frost are believed to have based their successful bid on the radio payoff. For a three-year exclusive contract, CBS paid $100,000 the first and second years and $110,000 for the final year. Previous to that, the Rose Bowl games were sewed up by NBC without cost for rights. It was in 1926 when the late Graham McNamee came out from N. Y. to broadcast the first game, which marked the start of transcontinental broadcasting by NBC. In return for exclusive broadcast rights, NBC helped to promote other events leading up to the game with a series of airings. After the death of McNamee the network assigned Bill Stern to the games to hold sway for 11 consecutive games.

That the load may be too heavy for one sponsor has touched off speculation that several clients may be invited to participate, including RCA, parent company of NBC. Web will also put up the game for sale on radio. Had KTTV carried off the plum, the Times station would have sold off the radio rights. That the CBS bid was little more than half of NBC's offer is taken as an indication that the network was not hopeful of success and merely entered the bid as a token or a "wild chance."

Dr. Tyler Hired As N.Y. State TV Advisor

Albany, Aug. 7.

The Civil Service Commission has approved a request from the State Univ. to hire Dr. I. Keith Tyler, director of radio education at Ohio State University and a member of the Joint Committee for Educational Television, as a special TV consultant, at $40 a day. Dr. Tyler's selection was announced some weeks ago.

He is to assist State University officials in formulating plans for establishment of two or three video stations at state schools, when channels for educational television become available.

Mpls. Station Plugs Its Rival—But With Reason

Minneapolis, Aug. 7.

KSTP-TV will do the unusual in helping to promote a show on a competing station here, WTCN-TV. It has announced it'll send letters to all advertisers to dial the opposition channel and catch the "Strike It Rich" TV network show over WTNC-TV the last two weeks in August when its own staffer personality, Randy Merriman, will be pinchhitting for vacationing Warren Hull as emcee.

This will be Merriman's first assignment on a network show and KSTP-TV wouldn't stand in his way, even though the show locally is carried on the rival station. Merriman's present TV show, "Cash 'n' Carry," is sponsored by Vel and Cavalier cigarets through William Esty Co., New York. Agency was so impressed by sales record Merriman racked up for both accounts that it took an option on his services recently.

New Videoater Series

Hollywood, Aug. 7.

Series of 13 half-hour oater telepix toplining Milt Swift is set to roll in mid-August, bankrolled by newly-formed syndicate of five businessmen from Long Beach and Glendale, Calif.

Shooting of the vidpix, at the Goldwyn studios, will be by Wes Beeman Productions. Dick Avonde has been named exec v.p. and associate producer on the oaters, which also top-bill comedy team of Wallis & Carroll.

New KEYL-TV Staffers

San Antonio, Aug. 7.

Frederick W. Smith has been added to the staff of KEYL-TV as director and assistant to W. R. Robb, Jr., program manager. Vernor Poerner has taken over duties of stage manager following the promotion of Bill Michaels to the directing staff.

Robert G. Dalchau, formerly assistant in the film department, has been upped to post of film editor succeeding Tom J. Maloney, who recently resigned.

Yellow Cab's Quizzer

San Antonio, Aug. 7.

The Yellow Cab Co., here is sponsoring a new audience quiz show titled "What's My Name," based upon baseball personalities.

Quiz is aired between the daily major league airings on KMAC here.

Baltimore—WAAM has sold the local end of the "Miss Television" contest to American Brewery Co., which launched the promotion with a press party at the Sheraton Belvedere Hotel. Full page ads in color, street car and outdoor bally will back up the deal, which will distribute ballots for voting for one of the six gals previously selected in preliminary trails over the station. Kuff & Feldstein agency, with Elmer Free, represented the sponsor.

Anti-Commie Color TV

Continued from page 1

the technological advances made by the western democracies. Since it's anticipated that the Soviet high command will reprise its pitch of last year by selling the kids a bill of goods, that under the Commie rule the rest of the world is being put to shame, technologically and otherwise, it was figured by the State Dept. to "give 'em a look at color television, U. S. style, and let them see for themselves." (Reports have been current here that Soviet Russia will unveil its own version of color TV at the Berlin Youth Rally, but that it's of a vastly inferior quality to either the CBS or RCA systems.)

RCA has shipped in all 35 tons of equipment, including two transmitters, to Berlin, along with its large-screen and 17-inch receiver equipment, but lack of high vantage points in Berlin was at first feared to present a transmitter problem. However, it's been hurdled, and the large screen video projection will be "toured" through the streets of Berlin, mounted on trucks.

Ed Gruskin, radio director of the ECA, has been shuttling from Paris to Berlin in setting the preliminary groundwork, along with David Schoenbrun, CBS Paris correspondent, with Dick Hooper on the scene for RCA. Latter has a staff of 30 engineers, technicians and producers on band.

Surgeons and Color

Of equal import, in the realm of medical science, is the role color TV will play at the International Congress of Surgeons, to be held in Paris in late September, when 1,000 of the top surgeons from all the democratic countries of the world will congregate. The Congress this year, the largest yet, will take its cue from the thematic "White Paper" prepared by Dr. Louis Bazy, former Surgeon General of France and organizer of the Committee of Governors arranging the Congress, that "color television in surgery is the most revolutionary advance since the teaching of surgery."

For five days, from Sept. 24 to Sept. 29, there will be a series of specially-selected operations at the Boucicault hospital in Paris which the surgeons will view from color TV receivers which will be moved into France following the Berlin demonstrations. There will be reports on the advances made in the series of "color TV surgery" during the past year in the United States, under Smith, Kline & French Laboratory sponsorship auspices, with S-K-F also identifying itself with the Paris Congress demonstrations.

Out of the forthcoming Congress will come blueprints for the hospital of tomorrow—with specially-constructed operating rooms designed for color TV projection, with its special lighting, in place of the present theatre-for-students.

Prior to the Congress of Surgeons, the French Government starting Sept. 13 will sponsor official demonstrations of CBS color TV on the French Broadcasting System's 819-line definition, which the French maintain is a natural for color adaptability. Top stars of the Continent will be featured in special shows for Cabinet ministers and other dignitaries, with regular public demonstrations to follow.

Dr. Peter Goldmark, CBS veepee who brainchilded the web's field sequential mechanical color system, will be on hand for the events along with a number of CBS engineers. The French Government has extended an invitation to Wayne Coy, chairman of the FCC.

Blatz

Continued from page 25

since their role in the entire project was merely an attempt to at least partially smooth out some of the ill feeling inspired among sections of the colored community by the tele series. The strenuous objections to the participation of the A&A trio in the Defender-backed Billiken activities raised by the NAACP, both locally and nationally, have alerted both the brewery and the network to the seriousness of the controversy.

A meeting has been set up in New York which will bring together reps of Negro group, Blatz and CBS for a thorough kickaround of the entire matter. Parties are expected to meet within a few days.

AM, TV Shows Inspire 2 New Comic Books

Radio and television properties are inspiring a couple more comic books.

National Comics Publications has brought out "Big Town," based on the Lever Bros. stanza on CBS radio and tele networks. Ziff Davis, Inc., is bringing out "Sparkie," featuring the imaginary character on "Big Jon" Arthur's ABC programs.

"A GREAT GROUP!"
HI, LO JACK
AND THE
DAME
Mgt.: BOB KERR, New York, N. Y.

560's the Rave Wave
On WFIL-adelphia Sets!

Best 4/5 buy in Philly these days isn't 90 proof. It's WFIL's share of the city's radio audience—and it's 100 per cent proved!

Says Broadcast Measurement Bureau's latest survey: four-fifths of Philadelphia radio owners regularly set their dials to WFIL at 560 kilocycles.

That means when you schedule WFIL, 1,400,000 people are listening in the city alone. That means people with $3,682,770,000 in disposable cash hear your pitch.

And if you want to spread around a bit, count the ears lent to WFIL outside the city—in all the 14-County Retail Trading Area. Here are a million more prospects . . . another $3 billion in buying power.

And then there's the huge bonus area beyond . . . but why go on? Just remember, you're first on the dial in America's third market when you schedule WFIL.

WFIL
560 kc
The Philadelphia Inquirer Station

Your Top TV
Sales opportunity
WDEL-TV
Channel 7
Wilmington, Del.
In the Market which has highest income per family in the country
NBC TV AFFILIATE
Rep. exclusively
ROBERT MEEKER ASSOCIATES

PROS & CONS ON DISK JOCKS

YOUNGER PUBS ENDORSE DJ'S

Among the publishers, reaction to the disk-jockey-as-a-Frankenstein thesis was split with the line of division running generally between the old-line firms, for the ayes, and the newcomers, for the nays. Both wings of the business, however, agreed that the exploiters of mechanical music, especially the jukebox ops, were getting too much of a free ride and that the Copyright Act was overdue for a revision in favor of the creative end of the industry.

Most of the established pubs look upon the disk jockey as the end result of an evolution which has put the record-makers in the industry saddle. Not only are the deejays looked upon as a menace because of their inexhaustible maw for tunes, but the artists-and-repertory setups at the major wax works are regarded with equal distaste by many vet pubs.

One publisher said that the a&r men seem to regard them the pubs) as little more than "office boys," with their only function being to carry tunes to the diskers' desks for approval. This attitude on the a&r men's part was confirmed by a top platter exec who candidly put the publishers in the same class as the supplier of Vinylite.

Chain Hate Reaction

Paradoxically enough, the pubs' attitude towards the diskers is almost exactly duplicated in the diskers' attitude towards the dee-

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Overdose of Disk Jock Plug Burns Up Hits Too Rapidly—Sid Lippmann

Minneapolis, Aug. 7.

Federal legislation or other means to limit the number of times any song can be played during a given period over radio or TV is proposed by Sid Lippman, co-author of "Too Young" with Sylvia Dee, here from New York to visit his hometown.

This is essential for pop songwriters' financial welfare because the present era of disk jockeys is bringing in its wake speedy death for the smash hits. Lippman feels that, with few exceptions, the writers of even the biggest pop hits are not receiving their just financial rewards today.

It's all because the disk jockeys kill off the hits quickly by playing them too often. "Of course, this disk jockey business works two ways," concedes Lippman. "Because of frequent repetition over the air many songs become big hits quicker than otherwise would be the case. But in the aggregate the surfeiting of the listening public does songwriters more harm than good."

Lippman doesn't blame the jocks. He says their younger fans actually send in requests for the same numbers over and over and almost constantly.

What part luck plays in landing a songwriter in the smash-hit class is illustrated anew by "Too Young's" history, Lippman points out. It was written three years ago, but didn't attain publication until late last year. In the interim every leading New York publisher turned thumbs down on it except Redd Evans of Jefferson Music, who was sold on it from the outset.

Need Good Disk Version

According to Lippman, "Too Young" is an example of how important it is to get a good recording of a song and that, regardless of its quality and potential, indifferent and poor recordings can break it. The Nat "King" Cole recording "made" the song. This version alone has sold nearly 1,000,000 platters for Capitol, has projected the number to its present position on the air and TV, and made it a more than 300,000 best seller sheet music piece in a very depressed market.

Ordinarily, Lippman estimates, a

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Sez Frank Walker

Frank B. Walker, prez of MGM Records, observes,

"Down through the years VARIETY and I have seen things in the music business pretty much eye-to-eye. We don't differ on your "Music Biz's Frankenstein" editorial.

"I like to believe that the old-fashioned way of exploiting songs was better but time moves on, and I could be be wrong."

Davis Calls It 'Stop-Music' Biz

Benny Davis is one of the realistic songsmiths who merely sees the deejay as a 1951 evolution that dates back to payola in the olden days. Today's DJ, in the main, is not on-the-take, but he must be romanced just as Jesse Crawford at the Broadway Paramount Theatre was years ago, when the organist was so important to "make" a song. Or when the bandleader, later with radio, or with vaudeville acts in the days before Crawford and the bands.

"First it was Jolson, later it was Tommy Dorsey, and before that and in-between a publisher would buy an act its wardrobe, or a wardrobe trunk, or pay for 1,000 theatrical photos, and the like. So, today, they don't contact the bands as assiduously as they did, instead, they're wining-and-dining the deejays.

"Main thing is that the music publisher no longer has control of his song. He may place it with a disk company for a male and wind up with a girl singing it. The record is the sudden-death barometer, to the degree that the songwriter suffers.

"In former years a publisher stayed on a song, spent money plugging it," continues Davis. "Many songs could be made hits, but the publishers roll the easiest way. 'Too Young' was on the market for months, and might have gone the way of many another equally good song, but luckily a terrific Nat (King) Cole record came along which gave the song a terrific demonstration. There are any number of equally good songs but it's gotten so that it's the "Stop the Music" business—a million-to-one shot. If the record zings, you're in. But if not, they lay down cold. That's why I say it's no longer a music publishing business—it's a case of the record and the deejay, and that's wrong and unsound. It may work out swell for those catch-as-catch-can firms which do hit the jackpot with a good recording, but it's fundamentally unsound in the best traditions of music publishing."

Pubs Score Diskeries For 'Discovery' Kick

A music publisher who is typical of the don't-quote-me and don't-want-get-in-trouble footnoters scores the diskeries for abetting the deejays in their "discovery" kick.

For one thing, there are recording outfits with subsidiary, affiliate or other tied-in publishing ventures which make no bones about the fact that they "like to take from guys with offices in their hats." Another brags, "I don't need Warner Bros., referring to the WB's Music Publishers Holding Corp., which embraces such fine old houses as Witmark, Harms and Remick, plus subsids like New World (Gershwin), Advanced Music and others.

Another says, "I'd rather pick 'em from Nashville," referring to that focal point of hillbilly and folk song origination (WSM, Nashville). Another puts accent on the fact that only the lesser publishers will "cooperate on exclusives," which is fallacious because once there is a "notice-of-user"—under the Copyright Act—anybody can record an "exclusive." That exclusivity can sometimes be cut down as fine as 24 hours if any competitive diskery ever set out to make a fast waxing and jump into the competitive market.

Sees Editorial A Pitch For Some Passe Music Pubs

By JOSEPH R. CARLTON

(V.P., Mercury Records)

Your editorial brings to mind an aged, fading soubret, who sits in the outdoor cafe on the Champs-Elysees, mutters oaths at the thin vermouth and the new generation, and whinnies now and then for the "Paris of yesteryear."

So with this blast at the disk jockey, written for the sole benefit of a few old-line music publishers. At least you repeat the same obsolete premise . . . that the music trade belongs only to the publishing business . . . and come up with the obviously faulty conclusion that all the horses (record execs, d. j.'s, performers, writers, etc.) should retreat through the locked door into the stable.

Piety nor wit can alter the fact that the music trade today is bigger than the old publishing business, just as the old publishing business is too little and too set in its ways for the real music business. Records and disk jockeys have flung open vast new music markets to encompass the smallest cities of America. The once-proud aristocracy of the major musical metropolis can no longer control the channels of "hit" exploitation, so they wail and lament and rue and look backwards and warn us "just wait, television will fix everything."

What do the publishers fear? If there were 50,000 disk jockeys, there would be so much more opportunity to review new songs and uncover new talents. The good music and the good judgment of the good publishers will pervade down to the public level. What is evil about competition from new publishers and new sources of hit-making?

We have a bigger audience than

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Other Headaches

The deejay self-examination has also disclosed the lawyers, agents, business managers who want "deals," and other latter-day travail that goes with today's music publishing evolution.

Publishers complain that in former years, if a writer placed a song and he got an advance and assurance it would get a "plug," that was that. Today, lawyers and business managements get into the act on special provisions, etc., which frequently upset a deal.

Avers Music Biz Started Payola

Hartford, Aug. 3.

Editor, VARIETY:

Was just about to take off for a short vacation but figured I'd wait until I dashed off this comment or two on your editorial on the "Frankenstein."

I have often wondered why the so-called business men of the music world have taken it upon themselves to "fix" certain disk-jockeys in order to supposedly assure themselves of a hit. To my way of thinking, a song stands on its own—no matter what pressures are brought to bear by pluggers, pubbers and the like. Sure I know the "payola" system exists— but *who started it!* Look around your own backyard—big and small alike are not adverse to gentle bribing of disk-jockeys. As far as I personally am concerned, I never have and never will tolerate any attempt to "buy" a plug from me—of course, no one has come around with a five pound box of money or a small Cadillac as yet!

Last summer, I had the pleasure of appearing on the Chesterfield ABC's of Music show. I know how *I* got on the show—yet at least three "characters" showed up at rehearsals claiming that they alone were responsible for my being

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This Pub Salutes the Disk Jock For Everything But Inventing Penicillin

By HOWARD S. RICHMOND

I disagree that "the music business built a Frankenstein for itself by building up the disk jockey to his present level."

First of all, the deejay has not been built up by the business, but by the public. There are all kinds of spinners of disks and makers with repartee. They don't all earn a President's salary, and the ones who do aren't necessarily on the highest wattage. It's what these fellers do with their shows and the way they work as showmen and salesmen that places them on top or out looking for a new job. And it's the public who decides, not the music publishers, who is going to be listened to and who isn't. Most of the big men in recorded radio music have spent 10 or 20 years creating their own audiences.

Long before the recent upsurge of records as a source of revenue surpassing sheet music in boxoffice draw (I think about 1940), the sheet copies had dwindled. If my dad (Maurice Richmond, one of the real pioneers of the whole doggone popular music biz) has his memory cap on properly, it was when 10-cent music went out, prior to radio that the general rule of million-copy song sales disappeared. Sure, there have been big copy songs—even last year's "Tennessee Waltz" proved it can still be done, but only when the song's got the stuff. No publisher with a steady run of hits in the past 15 years could count on prosperity from sheet sales, and this all happened before the deejay got so popular. The '30s were pretty dismal years for copy sales. (Only the Frankenstein was supposedly live radio, remember?)

ASCAP has made a fabulous contribution to the creative partners, the writers and publisher, of the music business. Certainly the $14,000,000 melon compensates for "free" public reception of music on radio, TV, in clubs, etc. And let's not forget how much BMI is doing to stimulate competition, offer opportunity and recognition and acceptance to new writers and publishers. The BMI performance payments have helped lessen the life or death struggle for the publisher and writer. And this all happened prior to nominating the deejay and radio record programs as the music industry evil.

Great Exploiteer

The deejay counts because he contributes a major function in the popularity of a song. He offers the best possible of all performances and interpretations through the medium of a recording. Artists, musicians, arrangers, technicians and all sorts of people have spent days, weeks and even months to get on wax their very best performance. Not just a remote broadcast with bad balance, and noisy dancers. But the best of all possible treatments from every approach artistically and technically. That's what's on the record! That's why people prefer it to the live performance.

Why should the public be expected to accept less than the best? It may be wrong that the performer gets no more than the basic royalty. Don't blame this on the deejay. The performer's retail

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Worst Payola Towns

The trade admits that Boston and Chicago are the top payola towns in the business, so far as disk jocks are concerned.

DJ SEEN GOOD MUSIC EDITOR

The music business is one of extremes, and as result the early reaction to VARIETY's exposition on whether Tin Pan Alley may have built itself a Frankenstein in the form of the disk jockey found sharply contrasted reactions. The pro-DJ prototype, of which the younger, more enterprising and hence more opportunistic music publisher is typical, gives the deejay credit for everything including the invention of penicillin.

To this type music man, the disk jock is the surefire barometer on music tastes; the continuing avenue for exploitation and popularization; the most direct equation between the business and the ultimate consumer. They go overboard, even wondering what's payola? That's where sharp practice ends and naivete begins—or it's a naivete as studiously innocent as any sharpshooter who gives those gullible enough to accept it the wide-eyed technique.

There's no disputing the stature of the deejay and his affirmative contribution to the music business. But it doesn't gainsay the fact, as a vet songsmith like Benny Davis points out, for instance, that "the music publisher has lost control of his copyright, which technically is owned by his publishing firm but which is theoretical because the recording company takes hold, and from then on the fate of the song, the songwriter and the publisher

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WTSL's Milt Kray Sez Small Stations Couldn't Exist Without Records

Hanover, N. H.

Editor, VARIETY:

Strictly from the personal standpoint of the writer, and the party line hinterland station, it is true that radio and the disks, plus the jockey, have taken over instead of pub'ed sheets. And true, there is a lot of the so-called payola, etc., which may call for a Congressional in the day of the many investigations. The pros and cons are something for others to argue. We see practically nothing of that aspect and many of the outlets hereabouts don't even get a sniff of good service from the companies. We buy our copies. Here, it's "Play pretty for the people or they won't listen."

On your basic theme, I wonder if you have considered the fact that the old parlor piano, and the days of buying the new sheet music on the stands, have long since gone by. It's cheaper to buy a combination radio-phono and hear the latest by the top artist, arranger and orch. "What's fresh and new on the music side? Let's listen to our favorite disk show." What makes a favorite disk show? You tell me.

Without recorded music, the small station could close its doors, and as it happens the small station has become the centre of small town USA. We're part of the community and as such we're ruled by the community. The average DJ hereabouts doesn't plug a disk. The most he can do is introduce the new ones. After that the listener tells him what he plays.

The bad features of "Frankenstein" we can't argue, but the fact remains *radio is now the music business's top plugger, and the disk is the way it's being published.*

Milt Kray.

ELECT SCHNEIDER TO DECCA DIRECTORATE

Leonard W. Schneider, Decca exec vice-prexy, was elected a director of the company at a board meeting last week.

At the same time, the board accepted the resignation of Dave Kapp, who recently was ousted as veepee by Decca prez Milton R. Rackmil.

DJ As Good Music Editor

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are in (a) the disk interpretation and (b) the disk jockey."

Art Ford rises to the defense of some 10,000 disk jockeys that these are kids who have come up a long way; that they're the show biz young hopefuls of tomorrow; that, as a class, they're "good men, of responsible awareness to their obligation"; that, because of their persuasiveness as platter-chatterers and merchandisers they are enlisted for all sorts of altruistic causes; that "they raise families and deport themselves in a wholesome manner," and that they shouldn't be broadly indicted because of, possibly, a few backsliders.

Ford's WNEW (N. Y.) shows enjoys top-rating for its straight musical exposition since Ford is not an opinionator, an interviewer, or a cause-pitcher (a la Barry Gray, "Big Joe" Rosenfeld, Kal Ross, et al), and he thinks he falls within the orbit of "record showmen" when he projects a "just-off-the-wax" work, or some "premiere" of a new album or artist.

The Lindy's set has been slightly agog over the spotlight on the deejays' perhaps exaggerated function and/or importance in the music business, and the pros & cons will probably continue for some time.

There are and will continue to be that cautious segment which sounds off but "fears" repercussions from deejays since "we gotta live with them, you know, especially because they are as important as VARIETY's editorial states."

Ford perhaps best illustrates the deejays' viewpoint that the intelligent, platter-chatterer is a musicologist and a disk editor. "Sometimes they're violent as a yellow journal, but most often they are as calm and objective as the N. Y. Times," he observes.

Creative Force

He thinks most of them are "a creative force" and certainly a forward-step in the exploitation aspects of the phonograph recording industry. On the creative end he cites his own influence with Fran Warren ("whom I helped take out of a candy store"); Richard Hayes ("whom I helped give his name, and helped towards his Mercury Records contract"); Don Cherry ("whom I helped pick out of a quartet, even wondering who was that voice until Lester Lewis and Howie Richmond took him over"); "I Don't Wanna Set the World On Fire," by Bennie Benjamin ("who now owns half of the Virgin Islands realty"), Eddie Seiler and Sol Marcus, because of plugging that old disk; Toni Arden ("whom I like to think I developed enthusiasm in, via Ed Sullivan, who took her off my WPIX show and she climbed big from then on").

Eileen Barton, Johnny Desmond, The Weavers ("about whom I screamed, "Why aren't they on records?'"), Edith Piaf ("who I always thought would do better if she did more melodic songs"), those 26 French songs which eventually became U. S. hits, "as VARIETY pointed out."

Ford states that he doesn't think he nor any deejay wants to go overboard claiming or taking bows for this or that, but he feels that the intelligent disk jockey—a nomenclature which, incidentally, he abhors excepting that he can't think of anything more colorful to describe his calling—is in perhaps the best position to explore all facets of the music business from a neutral corner. He calls the DJ the "test pilot" of the music business.

Nice Bunch of Kids

He has some cogent things to say about the fact that the rank-and-file of the 10,000 DJs are in the cutrate payoff class. "They're a bunch of kids, in the main, some of whom will come up the hard way as have the better known names you mention. But consider the 2,700 radio stations, and the fact that they operate 12-24 hours daily, and have two, three or four men per station to turn the disks while they yatata, it does create employment for a lot of people.

"But they are kids, nevertheless. And don't forget that many hinterland cities are 'sewed up' by jukebox syndicates, like the beer musclemen used to 'sew up' districts and cities. These are the real menaces of the music business. Their income on a nickle-a-play runs into the millions. They sew up the local kids, pressure them and talk them into 'tieups,' a la the same kids who have been trapped in the recent basketball scandals, and I rather suspect that the major record companies blind themselves to this. Because these 'syndicates' work the record distributors, and if they're bearing down on this or that record, the accent thus is on getting as many 'plays' as possible."

Ford accents that he, nor any right-thinking deejay would ever say anything "stinks"; that he nor they would do anything deliberately to hurt an artist, a song or a product; that "we might sometimes be compelled to say that this is the worst record so-and-so ever made, but we are not on-the-take guys, we are not destructive, we are a plus to the industry."

Ford thinks that some sort of a board to regulate things, with VARIETY at the helm, would automatically cure any backsliding where mobsters, local syndicates and other pressure groups, including payola-minded music publishers, "might have engineered corruptive influences."

But he doesn't see how payola can exist in the bigger cities—although in the same breath he concedes that Boston and Chicago, certainly two of the top key keys in the U. S., are "the most payolaed towns"—because the pay is good. If the kids in the sticks are caught in a vacuum, and grow up under a larceny influence thinks Ford, "that's where the VARIETY-supervised board could right the wrongs of the take-'em characters."

Cap Sets Aside Tuesdays For Publisher Contacting

Falling into line with other major diskers' publisher relations setup, Capitol Records is setting up a one-day-a-week contacting system to look over tunes submitted by the pubs. New system will go into effect Aug. 21, with Dave Cavanaugh, artists and repertory head in N. Y., to receive the pubs every Tuesday thereafter.

Similar setups have been operating both at RCA Victor and Columbia for some time. Policy was devised to give each publishing firm a crack at submitting entries while avoiding the around-the-week and around-the-clock contacting of a&r men by the pubs.

Best British Sheet Sellers

(Week ending July 28)

London, July 30.

My Resistance Is Low..Morris
With These Hands ...Kassner
Ivory Rag.....Mac Melodies
I Apologize .....Victoria
Be My Love .....F.D. & H.
Mockin' Bird Hill . Southern
Jezebel .....Connelly
On Top of Old Smoky..Leeds
My Truly Truly Fair ...Dash
Too Late Now ...New World
Shot Gun Boogie....Connelly
Loveliest Night .....F.D.&H.

Second 12

Our Very Own .....Wood
God Bless You .....Carolin
You Are My Destiny.. Swan
September Song ..... Sterling
Unless .....F.D.&H.
Would I Love You.... Disney
Life's Desire .....Lennox
Sparrow in Treetop Cinephonic
Beggar In Love ..Cinephonic
Little White Duck ..Southern
In English Garden .....Sun
Fifty Years Ago ...Connelly

Alan Lerner, Burton Lane Form Own Publishing Co.

Lyricist Alan Jay Lerner and composer Burton Lane have formed Lerland Music Co., which has been chartered to conduct a publishing, broadcasting and television business in New York. Lerner and Lane recently did the score for the Metro filmusical "Royal Wedding," and Lerner will be represented on Broadway this fall in the Cheryl Crawford legit musical, "Paint Your Wagon," on which he collaborated with Frederick Loewe. They are undecided as to whether they will publish their future product.

Capital stock of Lerland is 200 shares, no par value. Directors are Lerner, Lane, Mrs. Nancy Lerner (screen actress Nancy Olson) and Mrs. Marion Lane. Fitelson & Mayers were filing attorneys.

Sr. Lombardos' 50th Anni

The 50th wedding anniversary of the elder Mr. and Mrs. Guy Lombardo, parents of the musical clan, will be observed at a party at their Stamford, Conn., home, Aug. 19. Children and in-laws throwing the party are Guy, Jr., Carmen, Victor, and their wives; Lebert, Joseph, Rose Marie and the Kenneth (Elaine Lombardo) Gardners. Latter is vocalist with the Guy Lombardo band.

Over 200 are expected, including a group of friends from London, Ontario, where most of the Lombardos were born.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Nat (King) Cole: "Make Believe Land"-"I'll Always Remember You" (Capitol). Still riding high with his "Too Young" click, Cole comes up with another good potential in "Make Believe Land." It's a lovely ballad in the "Over The Rainbow" vein, Cole delivering with his usual sensitivity. **Hugo Winterhalter** orch and chorus also have an excellent cut for Victor, **Stuart Foster** soloing. On the Capitol flip, Cole strongly projects an okay number. **Pete Rugolo** orch and chorus backing neatly.

Tamara Hayes: "Hold Me-Hold Me-Hold Me"-"You Blew Out The Flame In My Heart" (Decca). Negro cafe vocalist from the Coast continues to impress as a standout song stylist. There's a slight bop mannerism in her register switches, but the gal's superlative pipes and beaucoup s.a. give a high commercial gloss to her work. Her workover of "Hold Me," from the "Two On the Aisle" revue, should make some noise. On the flip, she handles another slow-tempo tune with equal effectiveness, **Sy Oliver** orch supplying another topnotch background.

Guy Lombardo Orch: "Mary Rose"-"Sweetheart of Yesterday" (Decca). Two natural tunes for Lombardo's styling. "Mary Rose" is an appealingly simple waltz which **Kenny Gardner** vocals effectively behind the usual sweet instrumentation. This Dutch number is also nicely rendered by **Ray Barber** for Mercury and the **Ray Anthony** orch for Capitol. On the Decca reverse, Lombardo delivers another catching waltz with a folk flavor similar to "My Heart Cries For You," written also by **Percy Faith** and **Carl Sigmah.**

Sarah Vaughan: "Out O' Breath"-"After Hours" (Columbia). "Breath," a catching new rhythm tune, bounced in solid commercial style by Miss Vaughan, whose glissando pipes have not been perched on a standout hit for some time now. This side, however, has a good chance to step out. Reverse is an okay torch item on which Miss Vaughan exercises her tricky vocal furbelows. **Paul Weston** orch accomping.

Ezio Pinza: "I'll See You In My Dreams"-"Everything I Have Is Yours" (Victor). Victor is still trying to sell Pinza on pops but the basso's ponderous pipes apparently won't relax enough to handle these slight items. Pinza delivers as if these were Moussorgsky operatic arias, which is okay for Moussorgsky but n.g. for pops. These standards from the Metro pic, "Strictly Dishonorable," however, are a welcome contrast to the incongruous hillbilly tunes which Pinza essayed last time out.

Gordon Jenkins Orch: "I Wish Someone Knew I Was Lonesome"-"Tell The Truth" (Decca). Two disappointing sides by the Gordon Jenkins crew, which usually comes up with something fresh. These arrangements, however are sweetly lack-lustre, with Jenkins repeating some musical figures used more appropriately on other tunes. It could be that these numbers are slightly on the cliche side.

Merv Griffin-Hugo Winterhalter Orch: "Belle, Belle, My Liberty Belle"-"I Fall In Love With You Every Day" (Victor). **Merv Griffin** (Freddy Martin band vocalist) turns in a cutely hoked-up version of one of the hokiest folk tunes to stem from Tin Pan Alley. Griffin and chorus will give the **Guy Mitchell** version for Columbia a good run for the spins. On the reverse, Griffin nicely handles a pleasing ballad.

Peggy Lee-Mel Torme: "Don't Fan The Flame"-"Telling Me Yes, Telling Me No" (Capitol). Miss Lee and Torme, who have been working together regularly on video with good results, go nowhere on "Flame," a blues and rhythm tune that's delivered too limply for the genre. Flip is an okay ballad in a waltz groove that's been much worked recently. The duet, however, registers with a catching rendition, Sid Feller orch accomping.

Frank Sinatra: "Try A Little Tenderness"-"It Never Entered My Mind" (Columbia). This coupling of standards made good material for Sinatra, whose pipes are in top form for the assignment. Sinatra's impact on wax, however, has become somewhat limited recently and these oldies are not the type to restore the old b.o. platter power. "Tenderness" is the more commercial side, Sinatra rendering the sentimental theme more effectively than the sophisticated **Rodgers & Hart** number on the reverse.

Jane Russell: "You'll Know"-"Five Little Miles From San Berdedo" (London). Film actress **Jane Russell** fares badly in her piping of "You'll Know" on wax where the lack of sight values can't divert attention from the off-key and flat vocalizing. She comes out better on "San Berdedo," a rhythm item which doesn't demand so much. Both tunes are from her RKO pic starrer, "Her Kind of Woman."

Album Reviews

Josephine Baker (Columbia). Josephine Baker's magic as a performer fails to come through fully in this set of French tunes. Cut in France, the quality of her voice is thin, much like the pre-acoustical era recordings, and the orchestral backgrounds add nothing. Despite these hurdles, her style can be felt in such numbers as "Haiti," "C'est Lui," "Aux Iles Hawaii" and "J'ai Deux Amours," which are tops in this package of eight tunes.

Platter Pointers

Ralph Flanagan orch has a sharp instrumental in "The Winky Dink," a number closely fashioned after "The Huckle Buck" (Victor) . . . **Les Paul** and **Mary Ford** closely follow the "How High The Moon" formula on their new Capitol release, "The World Is Waiting For The Sunshine" . . . On the same label, **Gisele MacKenzie** impresses with her rendition of "Jolie Jacqueline" and "Fairyland" . . . **Ella Fitzgerald** bounces out a highly boppified cut of "Smooth Sailing" for Decca . . . **George Wettling's** combo has packaged a solid set of jazz for Columbia . . . On the same label, **Eddy Manson** flashes his virtuoso harmonica technique in another long-play set . . . **Irving Zathmary** orch showcases some fancy orchestral arrangements in a "Moods For Moderns" album issued under the new Madison Records label . . . **Arthur Prysock's** cut of "Blue Velvet" rates attention (Decca) . . . **Louis Armstrong's** version of "I Get Ideas" for Decca is just fair . . . Some more of **Jerry Lewis'** moderately effective comedy vocalizing on wax in "I Like It—I Like It" (Capitol) . . . **Louis Jordan** orch has a cute item in "Three-Handed Woman" (Capitol).

Standout western, folk, blues, rhythm, religious, etc.: Bob Wills, "Pliney Jane" (M-G-M) . . . **John Greer,** "Big Rock" (Victor) . . . **Merle Travis,** "Lost John Boogie" (Capitol) . . . **Sharkey Dixieland Kings,** "Hungry Woman" (Capitol). . . . **Tampa Red,** "Since Baby's Been Gone" (Victor) . . . **Sister Rosetta Tharpe-Marie Knight:** "His Eye Is On the Sparrow" (Decca).

VARIETY 10 Best Sellers on Coin-Machines — Week of Aug. 4

1.	COME ON-A MY HOUSE (5) (Duchess)	*Rosemary Clooney*	*Columbia*
2.	TOO YOUNG (16) (Jefferson)	*Nat "King" Cole*	*Capitol*
		Richard Hayes	*Mercury*
3.	MY TRULY, TRULY FAIR (6) (Santly-J)	*Guy Mitchell-Mitch Miller*	*Col.*
4.	SWEET VIOLETS (3) (Morris)	*Vic Damone*	*Mercury*
		Dinah Shore	*Victor*
5.	MR. AND MISSISSIPPI (7) (Shapiro-B)	*Patti Page*	*Mercury*
6.	JEZEBEL (11) (BMI)	*Dennis Day*	*Victor*
		Frankie Laine	*Columbia*
7.	SHANGHAI (1) (Advanced)	*Doris Day*	*Columbia*
8.	I'M IN LOVE AGAIN (4) (Harms)	*Billy Williams Quartet*	*MGM*
		April Stevens-Henri Rene	*Victor*
9.	BECAUSE OF YOU (1) (Broadcast)	*Tony Bennett*	*Columbia*
10.	ROSE, ROSE I LOVE YOU (8) (Chappell)	*Les Baxter*	*Capitol*
		Frankie Laine	*Columbia*

Second Group

I GET IDEAS (Hill-R)	*Tony Martin*	*Victor*
LOVELIEST NIGHT OF THE YEAR (6) (Robbins)	*Mario Lanza*	*Victor*
ON TOP OF OLD SMOKY (14) (Folk-W)	*Weavers*	*Decca*
	Vaughn Monroe	*Victor*
JOSEPHINE (Feist)	*Les Paul-Mary Ford*	*Capitol*
HOW HIGH THE MOON (14) (Chappell)	*Les Paul-Mary Ford*	*Capitol*
GOOD MORNING MR. ECHO (Forrest)	*Jane Turzy Trio*	*Decca*
THESE THINGS I OFFER YOU (Valando)	*Sarah Vaughan*	*Columbia*
	Patti Page	*Mercury*
PRETTY EYED BABY (Pickwick)	*Al Trace*	*Mercury*
	Jo Stafford-Frankie Laine	*Col.*
MORNINGSIDE OF THE MOUNTAIN (Remick)	*Tommy Edwards*	*MGM*
BECAUSE OF RAIN (Maypole)	*Paul Weston*	*Columbia*
	Nat "King" Cole	*Capitol*
MOCKIN' BIRD HILL (15) (Southern)	*Les Paul-Mary Ford*	*Capitol*
	Patti Page	*Mercury*
UNLESS (2) (Bourne)	*Eddie Fisher*	*Victor*
	Guy Mitchell-Mitch Miller	*Col.*
SOUND-OFF (8) (Shapiro-B)	*Vaughn Monroe*	*Victor*
BE MY LOVE (21) (Miller)	*Mario Lanza*	*Victor*
I APOLOGIZE (6) (Crawford)	*Billy Eckstine*	*MGM*

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

Col in New Drive to Crack Down On LP Pricecuts Via Trans-Distrib

Columbia Records is launching another effort to stabilize the industry's price structure by a crackdown on price-cutting practices in the long-play disk field. Stymied by an adverse court ruling last year which prevented the company from cutting off discount outlets from merchandise, Columbia is currently making an effort to plug the leaks in its distrib setup by which retailers in one territory can buy disks from distribs in another area.

Practice of trans-shipments has proven to be the major key to the retailer's discounting policies. Some distribs, caught with big television inventories and strapped for cash, have been selling disks at cost, thus giving the retailers a big enough margin to slash prices. Some of the larger discount houses in N. Y. have been having regular contact with out-of-town distribs.

Currently, the discounting practice has gone from bad to worse, from the viewpoint of the manufacturers. Dealers, who started off with 20% cuts as bait, have been making even deeper slashes, ranging in some cases up to 40% on all labels. Situation has reached a peak this summer because of slow business and a desire to liquidate merchandise against competitive discount houses.

Ed Vance Loses Again, This Time in Attempt to Intervene in Govt. Suit

Edward Vance, Missouri songwriter, and probably the most active litigant in the music industry, lost out again in New York Federal Court last week when Justice Edward Weinfeld denied him the right to intervene in the Government's antitrust suit against the American Society of Composers, Authors and Publishers.

The court ruled that where "the Government is the complainant in a suit, its conduct and control of litigation be free from interference from private citizens."

Industry lawyers estimate that it's about the 10th time that Vance has been set back in the courts. He originally brought an unsuccessful action for $1,000,000 damages against ASCAP and several publishers, charging conspiracy and violation of the antitrust laws. Licked several times in the Missouri courts, Vance moved to New York to change jurisdiction, but it hasn't helped to date.

RUDOLPH'S NOSE WILL BE RED IN TECHNICOLOR

"Rudolph the Red-Nosed Reindeer," standout Christmas click for the past two years, is moving into another area of exploitation via a Technicolor film short titled after the song. One-reeler is slated to wind up this week at the Jam Handy studios in Detroit, with Max Fleischer getting the animation credits.

Pic is being produced via a tie-in between Jam Handy and Johnny Marks, composer and publisher of "Rudolph" through his firm, St. Nicholas Music. Pic will be released through an indie outlet beginning in September and is seen as a further hypo to the tune's disk sales, which went over 1,000,000 on Gene Autry's Columbia Records version in 1949 and 1950.

Harry Wilson, member of Columbia U.'s music faculty, did the choral arrangement for the eartoon.

Flanagan's A.C. Flyer Fizzles Into $50 Fine

Atlantic City, Aug. 7.

After a publicity stunt in which he flew over the beach and Boardwalk here dropping circulars plugging his Steel Pier date, bandleader Ralph Flanagan was fined $50. Flanagan was nabbed as he dropped his plane into the Municipal airport by resort police, and taken to city hall.

Released on bail he appeared before Municipal Judge Stephen Damico yesterday (Mon.) and was grounded after being fined. Use of a plane in distributing such literature is a violation of a local ordinance.

Rayburn-Finch Wax Under Decca Banner

Gene Rayburn and Dee Finch, WNEW, N. Y., disk jockey team who have been poking at disks with gag interpolations on their show, are going out on a limb via their own disk creations. Deejay duo will wax under the Decca banner, with which they have inked an exclusive pact.

Initial releases will be "Way Up In North Carolina" and "Dry Bones."

ASCAP Getting Odd 'Pressure' From L. A. Group

In an attempt to pressure a change in the new payoff system of the American Society of Composers, Authors & Publishers, form letters are being circulated among ASCAP writers urging them to support various revisions designed to help the lower brackets. Letters stem from various individual cleffers and groups, but there is no agreement among them as to the solution.

One report that the top writers of ASCAP agreed to a petition to the Department of Justice for an amended payoff plan is groundless. Several high ranking writers said they were "leaving the matter entirely in the hands of the ASCAP board." In any case, it's pointed out, any move to help the lower-income writers could only be in the form of a charitable donation to a special fund set up for that purpose because under the consent decree the only method of distribution must be based on performances.

One of the form letters is being circulated by "a group of west coast writers." It's known, however, that L. Wolfe Gilbert, ASCAP's Coast rep, is opposed to the propaganda activity of the so-called "West Coast Group."

'JAMIE' JOINS 'BANANA' FOR CAPITOL ALBUM

Capitol Records is making an early plunge into next season's original-cast album operation with a tieup of a second legit musical to open on Broadway in September. Newest deal was completed last week for the album rights to "Three Wishes for Jamie," with score by Ralph Blane and starring John Raitt, Marion Bell and Cecil Kellaway. Show is currently trying out at the Curran, San Francisco, for a month, and is slated to open in N. Y. in September. Album will be issued shortly afterwards.

Several weeks ago Capitol sewed up the album rights on the upcoming "Top Banana," with score by Johnny Mercer and starring Phil Silvers. Show is due to open in N. Y. Sept. 26. Capitol had the inside track on this show since Mercer is one of the diskery's cofounders, in addition to being a vocalist on the label.

Wald-Krasna Pix Scores Due for RCA Albums

Manie Sacks, RCA veepee over artists relations, has wrapped up a deal with Wald-Krasna, producing team at RKO, for Victor to do an album of the score of "Two Tickets To Broadway." W-K pic with tunes by Jule Styne and Leo Robin. Tony Martin, starring in the pic, will do the album either directly from the soundtrack or in separate studio sessions.

Sacks also arranged for Victor to make sets of background scores from two of W-K's completed dramatic productions, "Blue Veil" and "Behave Yourself."

Montclare Music Corp. chartered to publish musical, dramatic and literary works in New York. Capital stock is 100 shares, no par value. Directors are Herbert Wallahan, Harold Orenstein and Rosalie Wilson, all N. Y.

Shearing-Eckstine Tour Tees Off Oct. 12 in L.A.

The George Shearing-Billy Eckstine second annual concert tour tees off Oct. 12 at the Shrine Auditorium, Los Angeles. Tour, which already has 67 dates booked, will wind up in Washington, D. C., Dec. 9.

Shaw Artists Corp. is handling tour by arrangement with the William Morris Agency.

$362,200 Net for Decca in 6 Mos.

Indicative of Decca's stable financial setup, despite sharp business fluctuations in the platter industry over the past six months, the diskery racked up a net profit of $362,200 for the half-year period, ending June 30. Provision of $343,700 was made for income taxes beyond the net.

Profit this year ran slightly ahead of the $360,000 made by Decca during the first six months of last year; the total year's gross ran over $1,000,000. As in 1950, most of Decca's initial six-month profit this year was garnered in the first quarter, when the company netted $315,000. Sharp falloff during the second quarter follows the normal curve for the disk industry.

Six-month net amounted to 47c. per share on the 776,650 shares outstanding.

RCA Execs Hit the Road For Distributor Meets On Wax Merchandising

Teeing off a major fall promotion for RCA Victor, eight top execs of the diskery division fanned out nationally over the weekend for a series of distrib meetings this week. Powwows in six cities will follow up the summer campaign, with several merchandising incentives being offered to dealers.

Victor will pitch up a 100% exchange plan to dealers covering 101 of the company's best-sellers in both pop and longhair fields. Under this deal, outlets can exchange any portion of this merchandise if they agree to maintain their overall stock of Victor standards. Other incentives for early fall ordering include a free display rack and a three-speed booth demonstrator.

Victor execs embarking on the junket included J. B. Elliott, vice-prexy in charge of consumer products; W. W. Bullock, sales planning manager; Ed Dodelin, field sales manager; H. L. Letts, assistant manager of the record department; Paul A. Barkmeier, vice-prexy and general manager of Victor; Jim Lennon, coin operator sales manager; Larry Kanaga, general sales manager, and George R. Marek, director of artists and repertory.

COL PICTS PAYS S-B 5G FOR 'SOUND OFF' RIGHTS

Hollywood, Aug. 7.

Columbia Pictures paid Shapiro-Bernstein Music $5,000 for the title and unlimited use of the song "Sound Off" on which pubbery holds the copyright. Tune is from the "Cadence System of Teaching Close Order Drill" by Col. Bernard Lentz and published by the Military Service Publishing Co. of Harrisburg, Pa.

Tune, first used by Metro as a marching song in "Battleground," clicked and became a best-seller on RCA-Victor as plattered by Vaughn Monroe. Metro then hastened to register the title, but Columbia beat the Culver studio to title bureau. Col's "Sound Off" starts Thursday (9) with Mickey Rooney starred, Jonie Taps producing and Richard Quine directing. Tune will be the pic theme. Willie Duckworth wrote the lyrics.

Decca to Expand LP's In Richmond Plant

Richmond, Ind., Aug. 7.

Milton R. Rackmil, president of Decca Records, has announced plans for expanding its Richmond, Ind., plant.

He said that all Decca's long-playing records will be made in Richmond.

ASCAP in Sweeping Blast at BMI Via Petition to Amend Consent Decree

In a showdown battle with the indie TV stations over a licensing deal, American Society of Composers, Authors and Publishers last week uncorked a sweeping blast against Broadcast Music, Inc., in a N. Y. Federal Court petition to amend the ASCAP antitrust consent decree.

Charging that TV indies are seeking to use the antitrust decree to give an unfair competitive advantage to BMI, ASCAP's petition is seen opening the door to new Government intervention in the whole music industry's licensing setups.

Key amendment proposed by ASCAP would give the Society the right to nix granting a per-program license to any radio or TV outlet having a licensing agreement with BMI. Under the consent decree, ASCAP was required to submit both a blanket and per-program deal to the broadcasters for their approval. In the current case, the broadcasters rejected both, thus precipitating court action.

Presented in the form of an affidavit by ASCAP prexy Otto A. Harbach, the latter charged the refusal of the TV indies to make a deal augmented BMI's "present unfair competitive advantage to the prejudice of the individual composers, authors and publishers who do not throw their lot with BMI. Each of the petitioners . . . holds a blanket license from BMI. It is significant that the petitioners in the dealings with BMI do not insist on obtaining per-program licenses."

History of BMI

Harbach's affidavit outlined the history and structure of BMI, stressing the fact that BMI "is an arm of the broadcasting industry," owned and operated by 700 indies and webs. Spotlighting an ASCAP sore point, Harbach said BMI "constantly reminds broadcast companies . . . that they serve their own financial interests when they broadcast BMI music." BMI, it was also pointed out, advertises that its "repertoire provides sufficient music to fill every program need."

Under these conditions, Harbach pointed out that ASCAP would be under a handicap if it gave per-program licenses to stations that have an interest in "preferring the use of BMI music on particular programs instead of music composed by the Society's members, irrespective of the merits of the music or the appropriateness for the program."

ASCAP further charged that a per-program deal would give broadcasters the chance to urge sponsors to bypass ASCAP tunes on their shows as a way of saving money since no extra charge is made on BMI music. "This practice has been resorted to," the affidavit alleged, "and evidence of it will be produced on the hearings of the application." Harbach further charged BMI with urging broadcasters to obtain per-program rather than blanket license deals.

ASCAP's raising of the BMI issue in the current case brings into the open a long-standing grievance of the Society against both BMI and the Government. When the Government first charged ASCAP with being a monopoly some years ago, ASCAP execs said: "What about BMI?" At that time, it's understood the Government assured ASCAP that it would step in again when BMI became big enough to hurt ASCAP.

Grean-Glazer 'Musicians' Picked Up By Lou Levy

"The Musicians," novelty cleffed by RCA Victor pop artists and repertory chief Charles Grean in collaboration with Tom Glazer, has been picked up by publisher Lou Levy for his Leeds firm. Tune has been given a big sendoff via a Victor cut featuring a quartet of Dinah Shore, Betty Hutton, Tony Martin and Phil Harris.

Number is the third entry by Grean since his tune, "The Thing," clicked late last year. Unlike the other tunes, such as "Sweet Violets" and "Never Been Kissed," new number avoids the double entendre lyrics and is pitched at a juve audience.

ASCAP Seeking To Amend Decree Via Court Order

Simultaneously with filing its answer in N. Y. Federal Court to the petition of some 50 indie TV stations on determination of per-program license fees, American Society of Composers, Authors and Publishers last week moved for a court order to amend the antitrust consent decree of March, 1950. It was the first attempt by ASCAP to amend the decree and thus bring the Department of Justice back into the case as an interested party.

ASCAP's proposed amendments to the decree were designed to strengthen the Society's bargaining position on the TV licensees while giving ASCAP an additional competitive lever against Broadcast Music, Inc., which also supplies music to the broadcasters (the BMI angle in the dispute is covered in an adjoining story).

Petition for an amended decree asked the court to include within the meaning of "programs" all spot announcements, station-break plugs or "other commercial credits" interspersed between programs. This amendment would legitimatize ASCAP's demand to the TV indies that the per-program license also include revenues derived from plugs sandwiched between shows using ASCAP material. This proposal was one of the major hurdles in ASCAP's attempt to make a direct deal with the TV indies.

ASCAP also asked the court to okay the licensing fee rate schedule originally proposed to the broadcasters. ASCAP's licensing rates on a per-program basis are on a sliding schedule as follows: 8½% of the full card rate for sponsored shows and 2% of the card rate on sustaining shows for stations with gross receipts under $150,000 yearly; 9% and 2¼% for grosses between $150,000 and $300,000; and 9½% and 2½% on grosses over $300,000.

Argument on ASCAP's motions are expected to open in Federal Court in October before Judge Henry W. Goddard. Robert P. Patterson, former Secretary of War, is acting as ASCAP's general counsel together with former Judge Ferdinand Pecora, of Schwartz & Frohlich, and Herman Finkelstein. For the indie stations, Stuart Sprague and former Federal Judge Simon H. Rifkind are handling the legal angles.

Additional direct negotiations between ASCAP and the 50 TV stations, representing a little less than half of the industry, are not excluded even though the matter is before the courts. It's not considered likely, however, that a settlement will be reached through this channel.

M-G-M Inks Cindy Lord

Cindy Lord, 16-year-old singer from Boston, was inked to a long term pact by M-G-M Records.

Her first sides will be released this month.

DOLORES GRAY SIGNS DECCA EXCLUSIVE PACT

Dolores Gray, singing star of the legit revue, "Two On the Aisle," has been pacted to an exclusive pact by Decca. She'll cut singles in the pop series, with the initial sides to be released shortly.

Decca, meantime, cut the original cast album version of the show Sunday (5).

BARRY GRAY'S THEME SONG

Benny Davis and Abner Silver have written a new theme song for the Barry Gray's signoff on his WMCA post-midnight stint from Chandler's, N. Y. bistro.

Bregman-Vocco-Conn will probably publish.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING AUG. 4

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST									SOUTH										MIDWEST							FAR WEST				TOTAL POINTS
						N. Y.	Boston	D. C.	Atl. City	Utica	Syracuse	Cambr'ge	Hartford	Phil	Miami	Memphis	L'ville	N. O.	Dallas	Savan'h	Richmond	C'm'n, Texas	Birm'ham	K. C.	Chi.	Cleve	Det.	Cincy	Milw	Deborn	Ind.	Phoenix	Seattle	Albu-q'que	L. A.	
						Jack Lacy—WINS	Sherm Feller—WCOP	Jackson Lowe—WINX	Al Owen—WMID	Dan Fusco—WRUN	Ed Murphy—WSYR	Ed Penney—WTAG	Joe Girand—WTHT	Mac Maguire—WIP	Bob Lynn—WWPB	Hal Benson—WMPS	Ed Farron—WKLO	Larry Wilson—WNOE	Jimmy Lowe—WRR	Stan Friedman—WDAR	Harvey Hudson—WLEE	Vic Harbaugh—KSTA	Bill Wright—WSGN	Jim Lantz—KCMO	Mal Bellaire—WCFL	Joe Mulvihill—WTAM	Bill Silbert—WWJ	Walter Phillips—WCPO	Jack Thayer—WLOL	Robin Seymour—WKMH	Robin Bright—WIRE	Dick Gilbert—KTYL	Wally Nelskog—KRSC	Jerry Nesler—KGGM	Al Jarvis—KLAC	
1	1	6	Rosemary Clooney	Columbia	Come-on-a My House	1	9	2	1	2	1	8	1	5	6	1	1	2	..	2	1	..	1	1	1	2	1	2	1	2	..	1	4	1	226
2	2	18	Nat "King" Cole	Capitol	Too Young	7	10	1	10	4	..	..	..	2	2	4	3	8	..	..	2	4	4	3	2	3	3	2	1	8	1	..	2	9	2	167
3	4	10	Guy Mitchell-M. Miller	Columbia	My Truly, Truly Fair	..	..	..	8	..	2	..	4	..	10	2	2	..	4	9	4	..	6	4	3	6	6	..	3	..	3	..	..	..	4	107
4	5	6	Dinah Shore	Victor	Sweet Violets	..	..	..	2	5	..	..	..	..	..	..	..	5	..	7	..	7	10	1	..	7	4	7	4	7	7	2	..	3	..	87
5	3	14	Frankie Laine	Columbia	Jezebel	..	..	..	6	..	10	..	..	8	3	7	6	7	8	..	..	..	2	6	5	2	7	..	5	..	..	..	..	1	..	82
6	8	7	A. Stevens-H. Rene	Victor	I'm in Love Again	6	..	6	5	..	9	..	..	1	..	..	..	..	1	8	..	..	5	9	..	9	1	..	..	..	6	1	..	..	9	78
7	13	5	Tony Bennett	Columbia	Because of You	..	..	5	3	..	..	1	..	..	..	8	..	6	..	..	10	..	..	5	..	5	5	3	..	6	..	..	7	..	..	68
8	7	9	Tony Martin	Victor	I Get Ideas	..	..	..	..	..	..	3	..	..	5	..	..	9	5	..	..	..	..	..	..	..	..	9	..	3	..	5	..	2	3	55
9A	24	7	Don Cherry	Decca	Vanity	5	1	..	..	..	..	2	..	..	..	..	..	10	..	..	..	3	..	..	..	8	..	..	..	4	..	..	10	..	..	45
9B	6	17	Mario Lanza	Victor	Loveliest Night of Year	..	..	..	..	..	..	..	..	..	1	5	..	..	..	..	..	..	..	2	4	4	..	..	..	..	..	..	..	5	..	45
11	10	5	Doris Day	Columbia	Shanghai	3	..	..	..	3	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	5	35
12A	9	19	Les Paul-Mary Ford	Capitol	How High the Moon	..	..	..	..	9	..	..	..	..	..	9	..	..	..	..	..	2	9	10	..	..	..	9	..	..	5	10	..	..	..	25
12B	..	1	Vic Damone	Mercury	Longing for You	..	..	..	..	7	7	..	5	..	..	..	..	..	..	1	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	25
14	18	8	Rosemary Clooney	Columbia	Mixed Emotions	..	..	..	..	..	..	..	6	3	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	21
15	18	8	Perry Como	Victor	There's No Boat Like R'boat	8	..	..	..	8	..	..	..	..	..	..	..	..	7	6	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	19
16	15	11	Vic Damone	Mercury	My Truly, Truly Fair	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	17
17	21	10	Nat "King" Cole	Capitol	Because of Rain	2	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	16
18A	15	12	Patti Page	Mercury	Mr. and Mississippi	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	7	10	8	..	..	..	8	..	8	..	..	..	..	..	..	15
18B	..	1	April Stevens	Victor	Gimme a Little Kiss	..	..	..	..	..	..	..	..	..	..	3	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
20	..	2	Johnny Demond	M-G-M	Because of You	..	..	..	..	..	..	..	..	4	..	..	10	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
21	..	7	Ames Bros	Coral	Wang Wang Blues	..	..	..	..	6	..	7	..	..	..	..	..	..	..	10	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	13
22A	..	3	Paul Weston	Columbia	Morningside of Mountain	9	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
22B	44	3	Stan Freberg	Capitol	I've Got You Under My Skin	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	12
22C	..	1	Tony Bennett	Columbia	Cold, Cold Heart	..	..	..	..	..	5	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
22D	29	2	Weavers	Decca	Kisses Sweeter Than Wine	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	3	8	..	..	12
26A	47	8	Perry Como	Victor	There's a Big Blue Cloud	..	5	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
26B	..	6	Ray Anthony	Capitol	These Things I Offer You	..	6	..	7	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	11
26C	44	7	Sarah Vaughan	Columbia	These Things I Offer You	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	11
26D	..	1	Dinah Shore	Victor	How Many Times	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	6	..	..	..	..	..	..	..	..	..	..	11
26E	..	2	Jan Peerce	Victor	Because of You	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	11
26F	..	13	Eddie Fisher	Victor	Unless	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	11
32	33	7	Billy Williams Quartet	M-G-M	Shanghai	..	8	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
33A	..	1	Tony Martin	Victor	Do You Really Love Me	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
33B	..	4	Bob Eberly	Capitol	Alone	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
33C	..	1	Russ Morgan	Decca	This Is the Last Time	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
33D	47	3	Eddy Howard	Mercury	Deadly Weapon	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	9
37A	24	11	Dennis Day	Victor	Mr. and Mississippi	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	9
37B	..	4	Bill Farrell	M-G-M	Wonderful, Wasn't It	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
37C	24	2	Ray Anthony	Capitol	You Blew Out the Flame	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
37D	..	12	F. Laine-Jo Stafford	Columbia	Pretty Eyed Baby	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
37E	..	1	K. Pandit-J. Satin	Vita	They Say	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	8
42A	17	9	Jane Turzy Trio	Decca	Good Morning, Mr. Echo	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
42B	..	3	Mario Lanza	Victor	Because	..	..	..	..	7	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
42C	49	9	B. Crosby-L. Armstrong	Decca	Gone Fishin'	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
42D	..	12	Buddy Morrow	Victor	Rose, Rose, I Love You	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	7
42E	33	3	Les Paul-Mary Ford	Capitol	Josephine	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	8	..	..	..	..	..	9	..	..	..	..	..	..	7
47A	51	17	Vaughn Monroe	Victor	Sound Off	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
47B	14	20	Weavers	Decca	On Top of Old Smoky	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	10	..	..	..	..	5
47C	11	14	Frankie Laine	Columbia	Rose, Rose, I Love You	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	5
50A	..	2	Merv Griffin	Victor	Morningside of Mountain	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	3
50B	24	3	Bing Crosby-Jane Wyman	Decca	In the Cool of the Evening	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	10	..	..	..	..	..	..	..	3
50C	..	3	Toni Arden	Columbia	Too Late Now	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	10	3

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'RH' Logging System

Week of July 27-Aug. 2

Richard Himber's log of broadcast performances, compiled on basis of varying point ratings for plugs on commercial and sustaining programs logged in each of the 3 major territories, New York, Chicago and Los Angeles.

First Group

Songs	Publishers
Because of Rain	Maypole
Because of You—†"I Was An American Spy"	BMI
Bonne Nuit	Famous
Come On-A My House	Duchess
Dark Is the Night—†"Rich, Young & Pretty"	Feist
Do You Really Love Me	BVC
Everything I Have Is Yours	Miller
Go Go Go Go	Famous
Hello Young Lovers—•"The King and I"	Williamson
How High the Moon	Chappell
I Get Ideas	H&R
I'll Buy You a Star—•"Tree Grows In Bklyn"	T. B. Harms
In the Cool Cool Cool of the Evening	Paramount
I Whistle a Happy Tune—•"The King and I"	Williamson
Jezebel	BMI
Loveliest Night of the Year—†"The Great Caruso"	Robbins
Mister and Mississippi	Shapiro
Morning Side of the Mountain	Remick
My Life's Desire	Shapiro
My Truly Truly Fair	Santly
Pretty Eyed Baby	Pickwick
Shanghai	Advanced
Song Is Ended	Berlin
Tell Me	Mellin
There's No Boat Like a Rowboat	Bourne
Too Young	Jefferson
Wang Wang Blues	Miller
We Kiss In a Shadow—•"The King and I"	Williamson
Wonder Why—†"Rich, Young & Pretty"	Robbins
World Is Your Balloon—•"Flahooley"	Chappell

Second Group

Dimples and Cherry Cheeks	Leeds
Everlasting	Morris
Getting To Know You	Williamson
Hot Canary	Leeds
How Many Times	Paxton
I'm In Love Again	Crawford
I'm Late—†"Alice In Wonderland"	Disney
It's A Lovely Day Today—•"Call Me Madam"	Berlin
Lonesome and Sorry	Mills
Longing For You	Ludlow
Love Is the Reason—•"Tree Grows In Bklyn"	T. B. Harms
Mocking Bird Hill	Southern
My Resistance Is Low	Morris
On Top of Old Smoky	Folkways
Sweet Violets	Morris
Tahiti, My Island—†"Tahiti, My Island"	Paramount
There's a Big Blue Cloud	Spinlan
These Things I Offer You	Valando
Very Good Advice—†"Alice In Wonderland"	Disney
What Will I Tell My Heart	Ivy

'RH' Tele Log

(Numerically Listed)

			Total Pts.
1.	Too Young	Jefferson	125
2.	Come On-A My House	Duchess	75
3.	Because of You	B.M.I.	60
4.	How High the Moon	Chappell	55
5.	Cool Cool Cool of Evening	Paramount	40
6.	Jezebel	B.M.I.	40
7.	Shanghai	Advanced	40
8.	Shall We Dance	Williamson	40
9.	Wondrous Word of Lord	Essex	40
10.	My Truly Truly Fair	Santly	35

† *Filmusical.* • *Legit Musical.*

Overdose of Plugs Burn Up Hits

Continued from page 41

song hit like "Too Young" would earn its writers a minimum of $50,000, which amount is insufficient, he feels, considering how few can score thusly and how infrequently even the most successful writers achieve such a goal. If the hit weren't played so often by deejays over the air the longrun financial gain would be much greater, he says.

In this slumping market Lippman asserts there's no way to calculate closely how much "Too Young" will net him and Miss Dee. The greatest benefit to them, he believes, will be a raise in their American Society of Composers, Authors & Publishers' rating under the present new system. Regardless of whether they turn out another smash hit for four or five years, he says, their ASCAP rating and dividend will continue to increase during the ensuing few years in consequence of it.

Lippman and Miss Dee formed their present writing partnership in 1940, having been brought together as former University of Minnesota students and Minneapolitans. They've written on an average of 50 songs a year, of which number about 10 per year have attained publication. Their top tunes have been, prior to "Too Young," "Laroo Laroo," "Chickery Chick," "My Sugar Is So Refined" "A-You're Adorable" and "After Graduation Day." The last named was from the score of a musical, "Barefoot Boy With Cheek," which they wrote, while another Minneapolitan, Max Shulman, wrote the book. He and Miss Dee also have an unproduced folk opera.

Too Many Songs

One result of the disk jockey development, he says, is that, publishers are putting out a substantially larger number of songs than ever before. That means more songs obtain a hearing and this may be a break for writers, although, in his opinion, quality is essential for success the same as always. The music publishers' part in making a song a winner is growing increasingly small. It's the record companies that now are the dominant factors.

The new ASCAP rating system is all to the good as far as young music writers are concerned, Lippman feels. Before the present system, he says, ratings were made up by a classification committee and politics governed. Now there's a point system, with a maximum gain of 100 points a year, and the writers are rated according to the "activity" of their numbers. Embryo writers haven't a chance unless they're "on the ground"—which means "in New York," says Lippman. And then their chance of getting one of their numbers recorded, an essential, is a long shot.

Milton R. Rackmil, Decca prexy, headed for Hollywood over the weekend (4) to o.o. company operations there.

Duke Niles Set as Mgr. In East of 2 Cap. Pubs

Duke Niles has taken over the eastern professional manager post at Capitol Records' publishing firms, Ardmore and Beechwood. Mike Gould, head of Cap's publishing enterprises on the Coast, recently was in N. Y. to set up the N. Y. operation.

Dick Gold, originally named head of the N. Y. office, exited last week.

Younger Pubs

Continued from page 41

jays: in each case the distaste stems from the other's self-styled "calling of hits."

"There was always the cry of 'Frankenstein' in the music business," one publisher said, "but the monster was never as bad as the deejay dominance. Years ago, it was the bandleader who had control of songs via the power of his airtime and if, for some reason he turned it down, we were dead on a tune. However, the bandleaders and the vocalists were more a genuine part of the music industry and our judgment on tunes was a big factor. The jocks, however, are outsiders, gabbers without musical training who control the destiny of our songs and burn up hits so fast that we can't fully capitalize on them."

The younger publishers, however, are unreservedly for the disk jockey as the most important avenue for tune exploitation. "We aren't blue bloods who can rest on our ASCAP income while dreaming of the industry's golden era. The deejay is here and we're for making his existence a mutually profitable affair. We'll supply them with tunes if they keep making us the hits," one new and relatively successful publisher said.

Like That 'Fast Reaction'

Where the old-timers have the reserve to shell out substantial coin on promoting a No. 1 plug for a long period, the younger pubs stated that they needed a "fast reaction" to their entries and the jocks have supplied them the right medium. It was pointed out, in fact, that the plenitude of publishing firms, some with offices in the lobby of the Brill Building, came alongside of the growth of the disk jockey phenomenon.

"We didn't make the disk jockeys," one young pubber stated. "They were created by the economics of the broadcasting industry and they will continue as long as inexpensive programming is needed. The situation is there and we'd be fools not to work it to the maximum. For us, the jockey has equalized the business and reduced our disadvantage as against the well-heeled firms. It's granted that the jockeys burn up hits, but you gotta get the hit first and that's where the disk jockeys come in."

Writers No Like

Among the more successful songwriters, the opinion paralleled that of the bigger publishers. The disk jockey creation of cycles, his demand for more songs, the rash of rookie writers, the exploitation of mediocre material, all have created a rag-tag and bobtail situation in which the cleffer finds it increasingly tough to hit with a class song.

The writers particularly are in agreement that the deejay and record-makers are riding on their backs, cashing in on their creative efforts while the writer gets the minor residue in terms of BMI or ASCAP performance ratings.

From the deejays themselves came the squawk that the "bad apples" in their business were being identified with the whole industry. The prevalence of the payola was minimized," "unless," one jock said, "if you want to count our Christmas presents, theatre tickets, and the rest of the minor stuff. That happens in every business where salesmanship is involved and it doesn't necessarily mean corruption."

Several years ago, one jock said, it may have been possible to sew up the deejay market by getting to the few top characters in the business. "There are too many of us now," he said, "and this itself is a guarantee against the payola. If a publisher can't sell his tune to one jockey, he can to another. There's no such thing any longer of one jockey making or breaking a song."

Bookers in Standard-Tune Push To Hypo Dance Band Boxoffice

In a move to hypo dance biz, orch leaders are being advised by band agency men to go back to the old book of durable standards. According to reports from ballroom and dancehall promoters, orch date receipts have been showing a definite upbeat especially with bands that feature a minimum of production numbers and a concentration of dance tunes that were popular 20 and 30 years ago. Reason for nostalgic preference, promoters claim, is that majority of dancers these days are oldsters who want to step to familiar rhythms.

Despite summer heat and wider net of TV channels, these dancers are filling ballrooms in Pennsylvania, Maryland, Rhode Island, Massachusetts and Ohio to such an extent that one-niters are generally going into percentage. Such bandmen as Ralph Flanagan, Jimmy and Tommy Dorsey, Buddy Morrow and Woody Herman are beginning to adopt the "business man's rhythm." So many calls for bands have been coming into agencies that the orch men are returning to a bullish bargaining position.

In line with the upbeat dance trend, promoters are reverting to the wider exploitation tactics of the 1930's and orch leaders are developing stronger promotional interests by using top advance men. One orch manager said that he'd rather let two sidemen go than dismiss an advance man.

GAC Builds Southwest Setup in Chi Liaison

In a move to build up its newly opened Dallas office as the hub of southwest band activity, General Artists Corp., is switching Jack Whittemore, band exec, to its Chicago branch where he'll cordinate activities between Dallas and Chi. Whittemore, who'll also supervise other agency business in the midwest territory, divided his New York duties among the band men remaining at the home office.

Frank Foster has been named to head the Dallas office.

Monroe Gets 50G For Rodeo Stand

Winding up a five-week string of one-niters through Canada, the east and midwest, Vaughn Monroe band heads back to New York Sept. 2 for an engagement at the Waldorf Astoria Hotel beginning Sept. 6 and a two-week stint with the 26th annual rodeo at Madison Square Garden starting Oct. 8.

Monroe will receive $50,000 for his 14-day run with the rodeo and it is expected that he'll use a company of 32. Plans for the Garden program will be formulated during his stay at the Waldorf. The orch leader will leave for Hollywood immediately after the rodeo chore to begin a long-term contract for Republic Pictures, which is expected to be signed this week by Herbert Yates, Republic's topper, and Willard Alexander, Monroe's manager.

IVY MUSIC RETRENCHES VIA COAST SHUTTER

In line with current publishing house retrenching Ivy Music, Chappell subsid, shuttered its Coast office last week and Victor Selsman, professional manager, exited its New York office. The Ivy catalog on the Coast, which was handled by Artie Valando, will be promoted through the Chappell office there.

Jack Perrin remains as Ivy's general manager in the east.

Morgan Guaranteed 30G In 28 Midwest 1-Niters

Chicago, Aug. 7.

Russ Morgan, through the McConkey booking office, has lined up 28 consecutive one-nighters through the middlewest and then goes into the Statler Hotel, N. Y., in September for a stay. Bandleader has a $30,000 guarantee for the dates with single shots at $1,000 or more against 60% of the boxoffice.

Starting the day after he leaves the Edgewater Beach Hotel, Chi, he hits Mineral Point, Wis., and then plays Cedar Rapids and Sioux City, Iowa; Atkinson, Neb., Aug. 13; Arcadia, Iowa Aug. 14 and then swings back into Nebraska to Fremont on the 15th.

Seattle Writers Charge Plagarism in 'Sam's Song'

Seattle, Aug. 7.

Local composers Bob Harvey and Bill Wolfstone have filed suit in Federal court here, seeking to impound all copies and recordings of the song, "Sam's Song," music for which they claim was lifted from their "Wouldn't It Be Fun," published in 1949. Bourne, Inc., also charges infringement of copyright, along with the two composers.

Named as defendants are the American Society of Composers, Authors and Publishers, four recording companies and their representatives, three radio networks and two local radio stations. The complaint specifically states that "Wouldn't It Be Fun" was printed prior to "Sam's Song" publication in May, 1949.

Victoria Records, a new recording firm, has been set up in Philadelphia by Mel Korn, Albert Albertini and Larry Fleet.

Gershwin, Ellington Exert Major Influence On Israeli Musicians

Israeli composers and instrumentalists are taking their cues from the American musical idiom, according to Moishe Oysher, cantorial singer who recently returned from a concert tour of Israel. Such U. S. composers as George Gershwin and Duke Ellington, he asserted, have exerted great influence on the musical product of the new country and American-styled dance rhythms are packing its ballrooms and niteries.

Despite paucity of U. S. disks in Israel, natives are kept up to date on latest waxings through the country's government-owned radio station, "Voice of Israel," which features two hours of platter music a day. Current fave there is Rodgers & Hammerstein's "Some Enchanted Evening." American disks are available in small quantities only since most of them are either brought in by visitors or donated by American friends and relatives. Due to lack of purchasing dollars, import of disks and phonographs are kept at a minimum.

Oysher revealed that a recording and music publishing industry is already thriving there. Such diskeries as Hed-Artzi, Makolit Ltd., and Tsil Israel are pressing platters of native and American tunes in increasing quantities. Disks, thus far, are only manufactured on the standard speed and, due to difficulty in getting necessary mechanical equipment, are below par technically.

Such publishing houses as Kaper & Baran, Langer and Naidat & Sons are printing native as well as foreign product. The Israel Composers Assn. completed a pact last year with the American Society of Composers, Authors and Publishers in N. Y. for performance rights. An overall performance fee of five pounds is paid to the ICA by a foreign entertainer while a native must pay two pounds, at $2.80 per pound.

Although "Tzena, Tzena" has been the only Israeli tune to hit the U. S. market, songs by such composers as Marc Lavri, Shmuel Fershko, Avram Mindlin and Gustav Engel have been picked up by Mills Music and Howard Richmond for future release. Top composers in Israel net about 500 pounds a month from royalties.

Lil Green Joins Atlantic

Lil Green, Negro blues singer, was inked to a longterm pact by Atlantic Records.

She was formerly with RCA Victor.

Full-Length Opera Disk Sales on Upbeat as Music Taste in U.S. Goes Verdi

Market for full-length opera recordings is snowballing in the U.S., as result of a heavy, swift surge in interest in the longhair music-dramas. Switch to long-play disks; opera performances on video; increasing segue of U. S. talent into opera, are all hypoing disk sales. Sale for even the lesser works of the well-known composers, or operas by obscure scribes, is on the upbeat.

These are the conclusions of Dario Soria, head of Cetra-Soria Records, which specializes in Italian opera recordings. Soria sees young vocal talent coming along, who'll find their best outlet in opera. He sees U. S. singers already making inroads into the roster of many European opera companies, just as they've become the dominant element at the N. Y. Met. Together with radio and TV airings of opera, this has occasioned a hypo in full-length opera pressings and sales.

Cetra-Soria has 33 complete operas already released, with 12 more due between now and Xmas. This 45 total represents half the operatic repertoire available from all companies. Company, which records in Italy on tape, presses its operas in the U. S. at the Columbia Bridgeport plant. It has a year-round pact with Radio Italiano, Italian-government network, and tapes its operas at the same time they're broadcast.

Company started in biz in 1949, and two of its albums, Verdi's "Forza del Destino" and Mozart's "Requiem" (one of the few non-operas in the list) have gone over 10,000 each in sales. Current biggest sellers are "Barber of Seville" and an album of opera duets by Ferruccio Tagliavini and Pia Tassinari. Forthcoming "Marriage of Figaro" will be the first complete recording of the opera on LP's. "Fedora," due in September, will be the first Giordano opera to be released.

Soria has pressed unfamiliar works of lesser-known composers and various early Italian rarities or curiosa, and found them all commercially feasible. He found there was a market for $18 albums (price is $5.95 for single LP's, $17.85 for standard three LP full-length works). The majors have since followed suit, with some full-length releases. Market, in addition to regular outlets, is found among clubs, colleges, music schools and community groups.

Troy D.J. Books 'Jazz,' Other Names for Fall

Troy, Aug. 7.

Bob Snyder, WPTR, Troy, disk jockey and promoter, has booked "Jazz At The Philharmonic" troupe with Ella Fitzgerald, Buddy Rich and Oscar Peterson, in the Rensselaer Polytechnic Institute Field House at Troy, Oct. 3. He'll follow with Stan Kenton's orchestra, Oct. 30 and Billy Eckstine and George Shearing quintet Nov. 21.

It will be a return engagement for Eckstine and Shearing, who drew the second highest gross, for a popular music attraction, in the 6,000-seat auditorium last season. Snyder also expects to bring Patti Page and other names to the Field House later in the year.

BMI Cos. Sue in N. Y. Vs. Cafe Infringements

Broadcast Music, Inc. and three of its affiliated publishers brought copyright infringement suits in N. Y. Federal Court last week against two New York cafes and a resort spot at Warwick, N. Y. Actions all ask an injunction and statutory damages of not less than $250 for each alleged violation.

Defendants are Corey's Restaurant, N. Y., the Chateau Madrid, N. Y., and the Red Swan Operating Co., which runs the Warwick cafe. Plaintiffs are Peer International Corp., Promotora Hispano Americana de Musica and Marks Music.

The three defendants, according to the complaint, publicly performed several tunes of Peer, Marks and Promotora for profit without a license at various times during this year and in 1950.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending August 4

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	Philadelphia, Charles Dumont	Detroit, Grinnell Bros.	Seattle, Capitol Music Co.	Pittsburgh, Volkwein Bros.	Rochester, Neisner Bros.	Kansas City, Jenkins Music Co.	St. Louis, St. Louis Music Supply	Minneapolis, Schmitt Music Co.	TOTAL POINTS
1	1	**"Loveliest Night Year"** (Robbins)	4	2	1	1	1	3	2	3	2	1	3	1	108
2	1	**"Too Young"** (Jefferson)	1	1	3	4	2	1	4	1	6	2	1	2	104
3	6	**"Come-on-A My House"** (Duchess)	5	6	5	6	8	2	3	9	4	10	7	8	59
4	7	**"Because of You"** (Broadcast)	2	7	..	5	4	..	..	2	3	3	9	9	55
5	2	**"Sweet Violets"** (Morris)	3	5	10	..	7	10	1	..	1	4	..	4	54
6	8	**"On Top of Old Smoky"** (Folk-W)	8	4	2	3	10	9	6	4	8	..	5	..	51
7	4	**"My Truly, Truly Fair"** (Southern)	7	3	9	..	3	..	..	5	..	7	8	3	43
8	3	**"Mr. and Mississippi"** (Shapiro-B)	..	9	8	2	..	5	..	..	..	8	2	7	36
9	5	**"Mockin' Bird Hill"** (Southern)	6	8	4	10	..	..	..	8	..	..	4	6	31
10	11	**"Shanghai"** (Advanced)	10	..	..	9	6	8	..	..	..	9	6	..	18
11	11	**"These Things I Offer"** (Valando)	..	..	6	7	5	..	..	10	..	..	..	..	16
12	12	**"I Get Ideas"** (Hill-R)	9	..	7	..	..	7	..	6	..	..	..	..	15
13A	9	**"Hello Young Lovers"** (W'mson)	..	..	..	..	..	4	..	..	..	6	..	..	12
13B	..	**"How High the Moon"** (Chappell)	..	..	..	..	..	6	8	7	..	..	..	..	12
14	..	**"Rose, I Love You"** (Chappell)	..	..	..	..	..	..	9	..	..	..	..	5	8

Avers Music Biz

Continued from page 41

there—SO, here's the BIG record for you to plug. Who do they think they're kidding? That is only a small instance of attempted "bribery"—magnify that over the country and you have a pretty good idea of what goes on daily via the phone, telegraph wires, etc.

There is a solution to it—at least I think there is.

If the publishers would only cooperate with each other instead of trying to make a fast buck, some progress could be made. Is it too much to ask to have the "wheels" of the business establish a set code of ethics? A code that would eliminate all this underhanded malarkey. As one of the greatest influences in the music and radio world—why not take the bull by the horns there at VARIETY and come up with more than just an occasional editorial and hand-slapping article. *Name names and blast them!*

As for the disk-jockey side of it—well speaking for myself—I work for a good outfit who pay me well for the work I do. If I ever accepted outside revenue not directly earned by outside work—I'd have no kicks coming about getting the boot, but fast. I doubt that any reputable radio station manager in the country would allow such callous bribing as you say exists. It's time both sides of the picture got a good housecleaning.

Joe Girand.
(WTHT)

Payola Always Here

Cleveland, Aug. 4.

Most of what you say in "The Music Biz's Frankenstein" is correct. I think the word "Frankenstein" was a perfect choice. For, if one looks closely, it is the publishers who have created this situation.

However, let us pretend—for a moment—that the deejay had never come into the picture. Let us go back to the days when a band remote really meant something. Can anyone deny that the same basic situation existed? Show me the major publisher who has not paid for an arrangement. Show me the publisher who has not bought drinks, dinners and gifts for bandleaders. Find the rare publisher who didn't let one "top" band introduce a tune coast to coast . . . and then put his picture on the sheet music. Nothing has changed but the exploiter. Bands then—deejays now!

As you stated, it is the ASCAP and BMI systems of payoff that have forced the publishers to work on platter-spinners. I have even had BMI publishers contact me to inform them when our station was to be checked by BMI. One party stayed in Cleveland for a whole week to make sure his tunes got enough plays.

As long as there are small radio stations and sponsors willing to pay for time, we are going to have the problem. There will always be the deejay who predicts a "big hit!" Records will continue to sell and publishers will forever scream. That is, unless the copyright laws are changed. And, should this happen, another Frankenstein will have been created. Remember, before deejays, one of the important factors was the jukebox. And they didn't pay *any* royalty. And so it goes!

Rather than point a cursed finger at the deejay . . . look around at the publishers. Ask them what they have done to promote piano playing in homes? Back music lessons in schools? Clean up their own business? Work together!

It would seem that the matter of releasing could stand some close observation. Every recording company tries to get their record out first. They start "teaser" mailings weeks before the platter is due. Then, with great cleverness, they select one "important" deejay to spin the record first. The platter pilot says, "Well, so-and-so just sent me this pre-release recording by Blank and Doakes. I'm going to spin it for the first time. I predict that this tune will jump into the No. 1 spotlight in less than four weeks." And you know something . . . it works! Of course, the seven other deejays in town hate his guts and stay off the record for weeks on end. And you think you've got problems. Give me strict release schedules . . . and *fewer* releases!

In all you have sized the situation up very well. It would seem that some clinic should be scheduled in New York. Publishers, recording company execs and deejays should be invited. Let's bring the situation out where we can all get a good look at it. Music Publishing is a great business . . . let's see what all of us can do—working together—to keep it that way!

Bud Wendell (WJMO)

New Dallas Diskery

Dallas, Aug. 7.

Richtone Recording & Publishing Co. has been established here by Jimmy Richards, a song writer.

Richards returned here recently from a five-day recording session in Hollywood with Bill Peck, vocalist, and such bands as Ted Fio Rito, Al Donohue, Skinnay Ennis and Red Nichols.

TOMMY TUCKER

AND HIS ORCHESTRA

"LONGING FOR YOU" | "I'M READY FOR YOU"

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K 11021 45 RPM

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THE MARINERS ..... Columbia
KITTY KALLEN-RICHARD HAYES ..... Mercury
ROY ROGERS ..... RCA Victor
BILLY COTTON ..... London

DARTMOUTH MUSIC, INC.
129 West 52nd St., New York 19, N. Y.

This is to announce the severance of my association with Jenny Lou Carson in songwriting activities.

Arby Gibson

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LONGING FOR YOU

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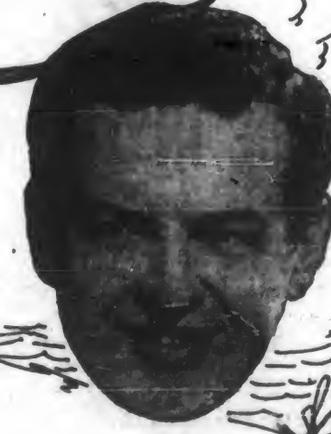

RCA VICTOR Records

20-4212
47-4212

Inside Orchestras—Music

In a switch on the current audit of the publishers' books by the Songwriters Protective Assn., one major publisher has gained several thousand dollars through a suggestion of Dave Blau, SPA eastern auditor. In combing through the books, Blau noticed that the publisher had not applied for a refund from England on a 45% withholding tax imposed on foreign earnings in 1946-47. Application for a refund was made, with the British Government okaying the transfer of coin to the U. S. last week. SPA wouldn't disclose who the publisher is.

RCA Victor's "Alice in Wonderland" album last week was the object of one of those lucky news breaks which no publicity agent could promote. It happened at the N. Y. arrival of the Queen Mary, on which Kathy Beaumont, the "Alice" of both the album and the Walt Disney pic, was returning from Europe. Also returning was Bernard Baruch. A news photog dreamed up the idea of taking a pic of Kathy on Baruch's lap. An RCA promotion staffer planted the album in the pic, which broke in 70% of the nation's dailies.

When Irving Berlin divested himself of partnership with Saul H. Bourne, latter setting up his own company, Berlin upped the 8c royalty on "God Bless America" to 10c so that the Boy and Girl Scouts Foundation, which is the beneficiary of the song's income, can get an upped yield. He also arranged that 100% of the ASCAP income is earmarked for the Fund, payable directly to the Scouts, and not intermingled with his own dividends from the Society.

RCA-Victor has the dubious solace that the cowboy song which Ezio Pinza made in his best Italian basso profundo with The Sons of the Pioneers, "Little Old State of Texas," will at least become a collector's item. It's much as if Enrico Caruso were to have sung "Jada" or "Abadaba Honeymoon." Despite the freak novelty of this "gimmick" disk, RCA can't give it away.

This Pub Salutes Disk Jockeys

Continued from page 41

sales are boosted. His personal appearance money increases. He gains innumerable benefits from the publicity. (See VARIETY P. 1 Rosemary Clooney yarn a few weeks ago.)

At one time the big boys of the 1930s got together, led by Fred Waring and tried to stop public didn't agree with these artists. In the meantime these leaders lost performance of disks. The court the valuable radio record plugs, and newcomers like Benny Goodman, Tommy Dorsey, Glenn Miller, the Andrews Sisters, etc., zoomed strictly through public disk performance by the deejay. They were talented newcomers, they had what it took but what's most important they were showcased. Even Decca Records changed its mind. When the late and great Jack Kapp finally decided to make his disks available to radio—he turned out high fidelity vinylite for use by disk jockeys.

Copyright Act to Blame

Maybe the copyright law should be changed, but don't blame the deejay. Let his sponsor pay a little more if the law says he should and the show is worth it, but until the secondary copyright law is passed the copyright law is to blame. All this time, the publisher gets a lot of top notch showcasings, gets paid by ASCAP or BMI, and has nothing but good fortune from the swell performance of a good record of his song.

The real reasons deejays don't buy disks isn't that they aren't willing to buy them, it's because the vinylite surface is far better for performance, showing off the song, artist and advertising the disk as a better product with the highly sensitive equipment used for radio transmission. Lots of station libraries have purchased thousands of dollars' worth of retail records from the stores—but they don't compare with vinylites if they are available.

Never Heard of Payola

And now, in re payola. Who, where, why, when and how? I know a lot of these fellers' myself, and I don't believe your accusation. Deejays are people, and all people are vulnerable to the disease in question. However, consider this: has any deejay made a hit of a song or record that didn't have it? I don't know of one pressure song which could make it in the big time if it didn't have popular appeal. What's the sense of payola? If the song has it, and gets exposed properly—it'll be a hit.

These guys constantly are performing a public service—Red Cross, Heart Fund, Cerebral Palsy, Cancer Fund and many varied community charities. Their main interest is in keeping their listening audience. To do so, they *must* play what the public wants. In fact, great numbers of disk shows (as attested to in VARIETY's compilations weekly) are entirely devoted to requests.

As for popularity lists. Publishers for the most part hate the Hit Parade, but it's one of the oldest and best-loved shows on radio. And will be undoubtedly for many years a TV favorite. Every publisher at one time thought he was losing biz because of the inaccurate listings. The listeners still pick and buy the hits because they like 'em not because anyone says they're hits on the air.

Regarding the "discovery kick" of oldies, etc. I think the jock in question deserves a round of applause for "Heartaches." I'm sure Ted Weems, the publisher, Leeds Music, and both Decca and Victor who sold combined more than a million have expressed their thanks. Who knows, maybe they'll revive more songs and artists in the days ahead. The deejays contributed to the recent Al Jolson revival, albeit the great man made a wonderful movie. Nobody sang those songs like Al did, and he made the rounds to say, "Thanks," after it was all over. Ask all the jocks he thanked in New York, Chicago, Boston, etc.

Howard S. Richmond.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending August 4

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Davega Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Mus. Shop)	Boston—(Boston Music Co.)	Detroit—(Grinnell Bros.)	San Antonio—(Central Radio Co.)	Seattle—(Sherman-Clay)	Omaha—(A. Hospe Co.)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Kansas City—(Jenkins Music Co.)	Philadelphia—(Wanamaker)	TOTAL POINTS
1	1	ROSEMARY CLOONEY (Col) "Come-on-A My House"—39467	1	1	1	1	2	2	1	1	1	3	..	4	103
2	2	NAT "KING" COLE (Capitol) "Too Young"—1449	2	5	2	7	4	1	..	4	2	..	2	1	80
3	3	MARIO LANZA (Victor) "Loveliest Night of Year"—10-3300	3	4	6	10	1	5	..	..	3	2	1	..	64
4	8	TONY BENNETT (Columbia) "Because of You"—39362	4	2	..	2	..	..	4	3	..	1	..	2	59
5	9	TONY MARTIN (Victor) "I Get Ideas"—20-4141A	6	8	3	3	9	..	3	5	..	..	7	7	48
6	4	FRANKIE LAINE (Columbia) "Jezebel"—39367	10	3	4	..	..	4	5	..	9	..	8	3	42
7	6	DINAH SHORE (Victor) "Sweet Violets"—20-4174A	7	..	..	..	..	8	2	2	5	..	..	..	31
8A	12	DORIS DAY (Columbia) "Shanghai"—39423	8	..	..	5	..	..	9	8	..	6	..	..	19
8B	5	G. MITCHELL-M. MILLER (Col) "My Truly, Truly Fair"—39415	9	..	..	6	..	..	..	..	7	9	5	..	19
9	10	APRIL STEVENS (Victor) "I'm in Love Again"—20-3148A	5	..	..	4	..	..	..	6	..	..	..	..	18
10	..	MARIO LANZA (Victor) "Because"—10-3207A	..	..	..	..	3	..	..	..	..	4	..	..	15
11A	11	LES PAUL-MARY FORD (Capitol) "How High the Moon"—1451	..	..	5	..	..	9	..	..	..	..	10	6	14
11B	14	WEAVERS (Decca) "On Top of Old Smoky"—27515	..	..	..	..	..	6	..	..	..	8	..	5	14
12	7	PATTI PAGE (Mercury) "Mr. and Mississippi"—5645	..	7	..	..	..	7	..	..	8	..	..	10	12
13	..	DON CHERRY (Decca) "Vanity"—27618	..	..	..	8	5	..	..	..	..	..	..	..	9
14A	13	VIC DAMONE (Mercury) "My Truly, Truly Fair"—5646	..	..	..	..	..	3	..	..	..	..	..	..	8
14B	..	TOMMY EDWARDS (M-G-M) "Morning Side Mountain"—10989	..	..	..	..	..	..	..	..	6	..	..	8	8
14C	..	KAY STARR (Capitol) "Come-on-A My House"—1710	..	..	..	..	..	..	..	..	..	..	3	..	8
15A	15	JANE TURZY TRIO (Decca) "Sweet Violets"—27668	..	10	..	..	..	..	..	..	..	5	..	..	7
15B	..	BILLY WILLIAMS 4 (M-G-M) "Shanghai"—10998	..	..	..	..	..	..	..	..	4	..	..	..	7

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Columbia	5	192	Decca	3	30
Victor	5	176	Mercury	2	20
Capitol	3	102	M-G-M	2	15

FIVE TOP ALBUMS

1	2	3	4	5
GREAT CARUSO	SHOWBOAT	KING AND I	GUYS AND DOLLS	VOICE OF XTABAY
Mario Lanza	Hollywood Cast	Broadway Cast	Broadway Cast	Yma Sumac
Victor	M-G-M	Decca	Decca	Capitol
DM-1506	M-G-M84	DL-9008	DA-825	CD-244
LM-1127	K 84	9-260	9-203	CC244
WDM-1506	E 559	DA-876	DLP-8036	

Sees Editorial

Continued from page 41

ever before, a bigger interest in recorded music, and a bigger opportunity for the public to choose their hits. Is that evil? Our great old talents continue to please the public but our new faces and new voices also get a chance to be heard. Your old-line publisher should recognize in the disk jockey his own failure to compensate years ago for a changing public acceptance. Then was his cue to change tactics and convert with the business, not to sit and ruminate about the halcyon days. Let's face it . . . the old-line publishing method is passe. Disk jockey exposure of music is a contemporary contribution that represent improvement over ancient and cumbersome methods.

So share not with the gang at the Paddock and Lindy's in bewailing the shift of the music business axis. Take note of the expanded orbit and welcome it just as we welcome the disk jockeys . . . every one of them a super-salesman for our product whom we thank for the gratis organizational aid.

Strummers Elect English

Atlantic City, Aug. 7.

Norman English, of Lansing, Mich., was named president of the American Guild of Banjoists, Mandolinists and Guitarists at the conclusion of their annual convention staged here at Hotel Ambassador last week.

He suceeds the late Harry G. Brander, of Hammonton, N. J., who died last March. A vice-prez, English headed the organization since that time.

NOTICE

THERE'LL BE

PEACE IN THE VALLEY

FOR ME

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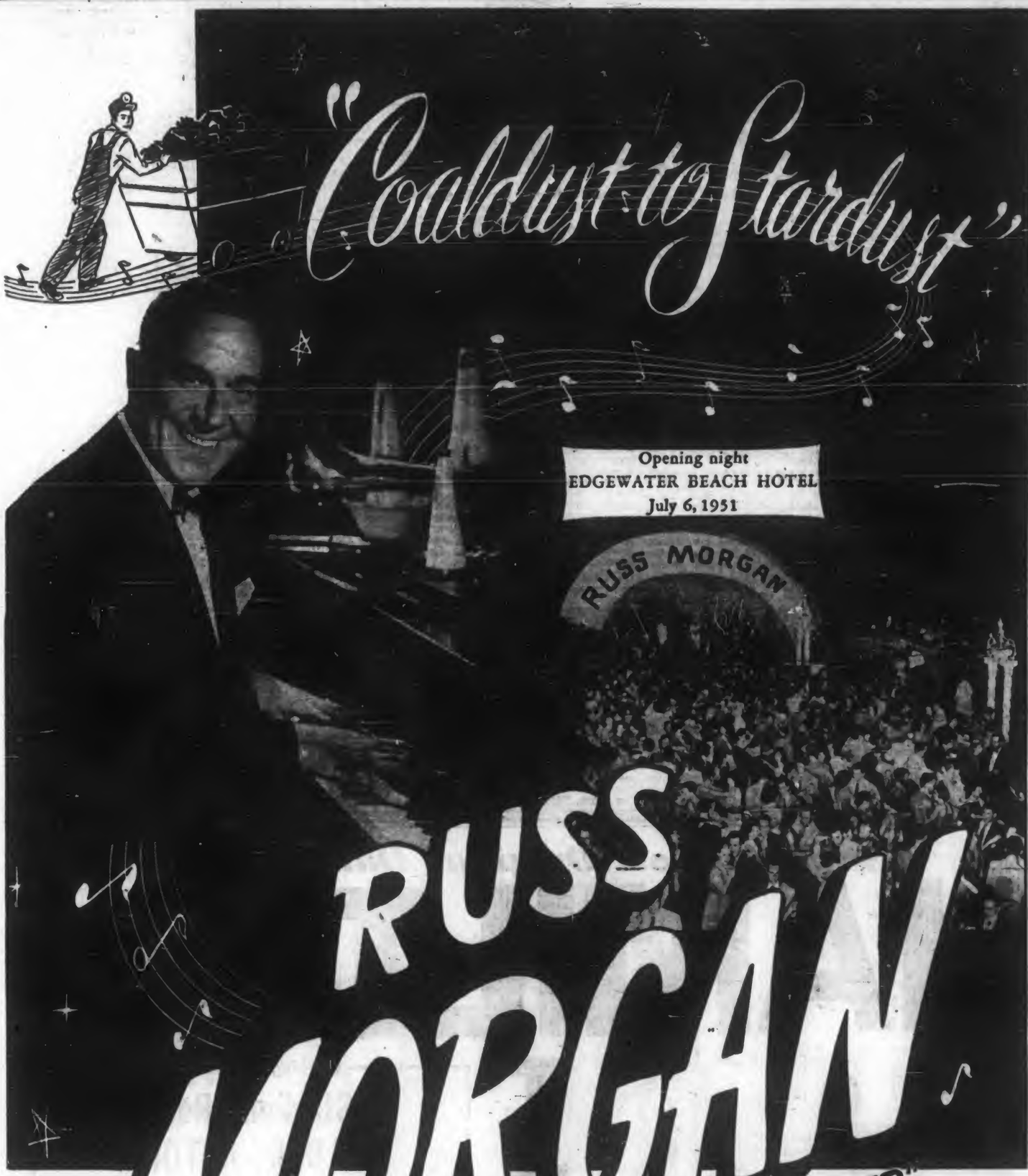

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Night Club Reviews

El Rancho, Las Vegas
ROUNDUP ROOM
Las Vegas, Aug. 1.

Beatrice Kay, Sylvan Green, Archie Robbins, Buster Burnell, June Taylor Dancers (8), Ted Fio Rito Orch (10); no cover, no minimum.

Beatrice Kay, now enveloping Roundup Roomers with her sportive Gay 90s style, seems to be having a ball while asserting her assorted cantos. Caught up in the spirit of such larking, audiences are recording her such kudos meted out to local faves—generous and sincere.

After establishing herself at outset in period costume touch of maribou neckpiece and parasol, Miss Kay themes a few bars of "Band Played On." Solicits audience into participation gimmick with "Everybody Clap Hands," then takes turn into broad innuendo by spicing "Good Man is Hard to Find."

Sylvan Green, who spanks the keyboard and dictates to the Fio Rito crew during this sesh, also manages to play straight in gab setup ribbing Berle's gagwriters. Accomper sets up rumpus during following stripper cruise, to lead the ebullient B.K. back onto songology. "Piano Roll Blues" is barrelhouse growl, contrasted with schmaltzy community sing "Let Me Call You Sweetheart." Preludes "Put Your Shoes on Lucy" with scat jargon, threading into sad tale of wronged miss in "Only a Glass of Champagne." Shifts into high glee with dialect "Bill Bailey," and lowers lashes during hokum "Don't Go Into the Lion's Cage Tonight." Bright rambie through "Old Gay 90s Days" takes her off to cheers.

Archie Robbins is held over from last two frames to fill slot originally reserved for Buddy Lester. Contrasts present stint neatly from past fortnight by laying down entirely new batch of material, with much patter emerging even brighter. Audiences seem to go for the Robbins' brand of humor. Issues friendly manner sans smart-alecky approach, garnering unwavering interest as well as plenty yocks.

Buster Burnell primes with overlong staging of Fio Rito salute in tribute to maestro's 25th year of tunesmithing. Documentary tapes narration by Jean Paul King, warbling by Ray Middleton, Ted Lewis and Guy Landis, over speakers, while pantoed under strobs. Tune saga picks out w.k.'s embellished by Buster's taps atop piano to "I Never Knew," ballrooming duet with Chi Chi Kohl in "Polynesian Love Song," miming of Jolson and off to Buffalo tag "Toot Toot Tootsie, Goodbye." Idea is unique for local nitery fare, but needs more polishing.

June Taylor Dancers make another appearance midway, with mambo routine, bongoed by Buster and undulations by sexy Barbara Nichols. *Will.*

Clover Club
Miami, Aug. 6.

Patti Page, Artie Dann, Luis Gomez & Beatrice & Dancers (8), Tony Lopez Orch; minimum $2 and $3.50.

Current booking of Patti Page indicates a pattern which may well start another cafe war in this area for names. Already set for the Clover in coming months are Spike Jones and his crew, the Ritz Bros. and Billy Grey with Ben Lessy and Patti Moore.

From biz attracted by the recording click, the policy is a good idea, though an expensive one. In a room seating over 400, however, it can be turned profitably. Miss Page in this turn is a different lass from the one who appeared last winter at the swank Club Morocco of the Casablanca Hotel on the Beach. There she purveyed a brief stint that left them wondering why there wasn't more. Here she reaches full stature as an assured and wise cafe performer who knows how to handle her listeners, giving them a highly satisfying array of songs, with of course, her recording hits included. Runs out some nice tunes delivered in easy and effective manner. Gowned in top style, she looks as good as she sings and wraps up all the way.

Supporting show is strong. The Gomez & Beatrice duo displays palm-bringing lifts and spins, handled in class manner for a pair of imaginative routines, and in the group staging (four femmes, two males) design colorful blendings. Topper is the finale, a brilliant Polish folk dance that is far cut above the redundant Latino and American type of production. It's worthy of continual repeat.

Artie Dann handles the emcee chores capably and on his own makes for a hard-punching comic who mixes familiar and originals to keep them happy. Accent, of course, is on the Durante-sized schnoz. Also works in band for rhythm song that gets them on his walkon. Tony Lopez and orch are tops in the backings. *Lary.*

Thunderbird, Las Vegas
(NAVAJO ROOM)
Las Vegas, Aug. 2.

Jimmy Dorsey Orch (16), Anne Triola, Pat O'Connor, Sandy Evans, Shorty Sherock, Pola Van Essa, Christina Carson, Kay Tapscott, Kathryn Duffy Dansations (7), Jack Martin Five; no cover, no minimum.

Jimmy Dorsey and orch topline this new array, with chirping comedienne Anne Triola extra-added. Balance of layout is made up of Dorsey soloists, vocal and instrumental, along with Kathryn Duffy Dansations, to make up unusual music-laden casement good for some satisfactory biz.

Dorsey is given special intro by Dansations and Pat O'Connor, femme vocalist in band, to down-beat walloping "Sweet Georgia Brown," in which he gets off a couple of neat alto sax choruses. Miss O'Connor returns to thrush bouncy "Them There Eyes," moves over for dueting with trumpeter Shorty Sherock on "Kiss Me." Sherock employs novelty muted growl to obbligato lyrics for chortles.

Dorseyland Band, combo from unit, rips off the old New Orleans standby, "Muskrat Ramble," for bright segment well received. Pace-changer sets up Dansations in gorgeous terpery to "Deep Purple," sopranoed by Pola Van Essa and inlaid with authoritative toe ballet steppery by Christina Carson. Costuming and lighting polish this into very effective sequence, though somewhat on arty side.

Sandy Evans' chapter is pleasantly outlined, with genial appearing balladeer tossing over "Mine Alone," "Everything I Have Is Yours," and combining with Miss O'Connor in reprise of w.k. Dorsey hitune "Green Eyes." Tempo revs up with instrumental oldie in the books, "John Silver," encasing a lengthy but solid drum solo by Karl Kiffe.

Anne Triola is ushered on to immediately set out in fast-paced songology utilizing clever opener "Here I Am," sequeled by narrative tale about "Al," and reprise from her recent "Annie Get Your Gun" roadshow tour—"Can't Get a Man With a Gun." Leavening clever technique in selling lyrics to "Travel is Broadening" wins big returns. "Calli, Calli" is modernization of an old Hebrew chant sung with plenty zest for sock closer. Miss Triola is accomped by Eddie Samuels from onstage spinet.

Dansations tie up with "Salute to George M. Cohan," having Kay Tapscott to front in ultra-animate display of taps. Jack Martin Five fills in for interim terpatron sets to relieve Dorsey gang on occasion. *Will.*

Nautilus Hotel, Miami
(DRIFTWOOD ROOM)
Miami Beach, Aug. 5.

Richard Hayes, Mac Pepper, Jose & Stella Reyes, Freddie Calo Orch; minimum $2.

Add Richard Hayes to the growing list of young song salesmen to click in this town.

The lad projects a potent parade of pop tunes, embraced in a solid vocalistic style that reminds, at times, of a younger Tony Martin. With it, his is an easy and warm personality that wins his listeners from walkon.

In this pop mid-Beach smartery, he wraps up via "Gonna Live Till I Die," neat change of pace with "As Time Goes By," "Old Master Painter," "If You Are But a Dream," and a sock version of "Come On-A My House." Encored with "Too Young" for the request section. Works his intros in simple, albeit efective talk and where there might be a flagging of interest, rouses them back with a definite drive that adds to overall impact. He's a bet for the better cafes.

Mac Pepper, in the comedy slot, is a hard-working lad who tosses a melange of patter, acro-antics, the aud happy.
hoofery, songs and aud-participash ideas to keep things moving, and

Holding over are expert Latin dancers, Stella & Jose Reyes, who concentrate on the deliberate tempos in that idiom. Freddie Galo orch is capable on the show-backs and tops on dance segments. *Lary.*

Shamrock, Houston
(EMERALD ROOM)
Houston, Aug. 1.

Carmen Cavallaro, Louise Martell, Henry King's Orch; $3.50 minimum.

Shortly after the Shamrock opened in '49, Carmen Cavallaro brought his orch in for two weeks and got rave notices. His reappearance, as a single this time, is bringing out flocks of fans for his terrif keyboarding. They keep him at the piano for a couple of lengthy begoffs.

Guests get a helping of something new in local floorshows, too. Louise Martell, a hefty gal who's sung in the Blue Angel, N. Y., and Miami supper clubs and done dub-in chirping for Walt Disney, has her first big nitery engagement here. Her lilting, simple style with a ballad gets over big, has the room in pin-drop silence.

Sock items on the Cavallaro repertoire are his fast Cuban rhumba, "Voodoo Moon," and his excursion into boogie-woogie.

Audience gets a shade restless when he gives with longhair "Claire de Lune" and Chopin's "Polonaise," expertly done though they are. It's when he bounces into the two faves, plus arrangements backed by Henry King's orch of "Tea for Two," "La Vie en Rose," and the inevitable "September Song," that he's tops.

Miss Martell, show opener, mixes ballads such as "Lass With a Delicate Air," at which she's best, with pop "Lady from 29 Palms," and torcher "There's No You," to which her style is not so well adapted. Then there's clever tune from an upcoming Disney, titled "Tourista," which clicks nicely.

Dick Krueger does the vocalizing during the dance sets in his usual good style. *Frax.*

Mocambo, Hollywood
Hollywood, Aug. 2.

Tippy & Cooina, June Roselle, Victor Marchese, Emil Coleman's Orch; $1.50-$2 minimum.

Tippy & Cobina, a couple of rhesus monkeys owned by Manuel & Marita Viera, opened at the Mocambo after two weeks of arguments as to whether they should make their Hollywood nitery bow there or at Ciro's, a hop and a skip down the Sunset Strip. The Mo's Charlie Morrison won out on

(Continued on page 54)

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Borscht Circuit Hotel's $100,000 Weekly Grosses

Irving Mansfield, CBS-TV producer, was overwhelmed by the big business that the Catskill Mt. resort hotels do, and to what degree they enlist show biz as part of the life-of-the-party pitch. Top hostelries, like the Concord Hotel, at Kiamesha Lake, N. Y., where Mansfield spent a month with his latest CBS buildup comedian, Sam Levenson, paid acts like Martin & Lewis $3,500 for a one-nighter; Danny Thomas got $2,500, Levenson, $2,000; Vic Damone, $1,000, and the like.

These hotels have 1,000-1,200 capacities, and weekly rates run from $100 to $175 a head. Figured on the basis of $100 a week, and a low-average midseason of 1,000 capacity, that's a $100,000 weekly gross. "It proves that fresh air, sunshine and good groceries in the so-called 'borscht circuit' is still twice as big a hit as 'South Pacific,'" observes Mansfield who thinks the "b.c." billing a misnomer.

In fact, Arthur Kober, author of "Having Wonderful Time," a yesteryear comedy dealing with the borscht belt, discovered the great change in his travels through the Catskills and Poconos with Joshua Logan, who plans to produce a musicalization of the play to be called "Wish You Were Here." Harold J. Rome has done the score. Logan and Kober found that the borscht belt is quite chic nowadays, with top name talent, the best Cuban bands, and the like.

Lew Grade Due In U.S.

Lew (& Leslie) Grade, of the London agency, is expected in New York on a two-month overdue visit, retarded by physical exhaustion.

He has been convalescing in the south of France, but is now due over in mid-September.

BOB HOPE ADDED TO BIG NAME SKED BY HADACOL

Bob Hope is set for a couple of dates for the Hadacol Caravan, Louisville, Sept. 3 and Cincinnati Sept. 4.

Addition of Hope gives the box-top troupe its chunkiest list of name lures in show's two-year history as a star-user.

Previously inked for this year's dates were Milton Berle, Jimmy Durante, Carmen Miranda, Rudy Vallee, Dick Haymes, Jack Dempsey and Eddie (Rochester) Anderson, plus supporting acts, bands, etc. Thearle-Duffield of Chicago is supplying fireworks displays for the 47-city skein in south and midwest.

Charlie Yates, Hope's agent on his personal appearances, set the deal with Louisiana State Sen. Dudley LeBlanc, head of Hadacol.

Hope will make the stands after playing Michigan State Fair at Detroit, Aug. 31-Sept. 1, for which he's biting off $20,000.

Cesar Romero will play show's opening week, Aug. 14-20, along with Vallee.

Wometco Negro Theatres In Fla. to Play Acts

Some Florida film houses catering to colored trade will book stageshows this fall and winter. Live fare will encompass units, bands and acts in the vaudfilm setup.

Among first users will be Wometco circuit's Negro theatres in greater Miami and West Palm Beach. District manager Elmer Hecht envisions from two to three weeks of consecutive bookings for attractions working the chain in those two areas. Hecht's base is Miami.

Miami Sets Bev Hudson

Beverly Hudson, following her current professional debut at the Copacabana, N. Y., goes into the Clover Club, Miami Beach, Aug. 12, for two weeks with options.

Miss Hudson, 21, was recently brought to the attention of "Bullets" Durgom, the agent-personal manager, on the Coast, where she formerly sang "for the fun of it" for friends. Durgom is now her manager.

Carson to England For Vaude Dates

Comedian Jack Carson departed for England aboard the Queen Mary Monday (6) to play a one-week engagement in Manchester beginning Aug. 13, and then the London Palladium for two weeks, commencing Aug. 27.

Carson and his troupe will play army camps in Germany during week beginning Aug. 20. When he returns from England in mid-September he begins prepping his NBC-TV comedy show.

Liberace Pact Nix May Bring Act Mgt. Airing

Hollywood, Aug. 7.

Personal management contracts are being re-examined in the light of a ruling by deputy labor commissioner Edward M. Belasco, who has voided the agreement between Liberace and William B. White. Ruling also is expected to have an effect on the $150,000 suit which White currently has pending against the pianist in Superior Court here.

Liberace brought the matter to the labor commission, seeking an end to the contract on the grounds that it was actually an artists' manager's agreement and as such had been invalidated by White's failure to provide work for the pianist. A hearing was held three months ago and after lengthy deliberation, Belasco upheld the contention that the provisions of the pact actually made it an artists' manager's contract.

Since it had not been submitted to the labor commission for approval before signing and did not conform to the minimum legal requirements, Belasco voided the agreement. However, he overruled a Liberace plea that $1,900 in commissions be returned, contending that White was entitled to keep fees for what work had been performed.

Theatre Authority Challenges AGVA To Stop Acts At Coast Grid Benefit

Hollywood, Aug. 7.

First open battle in the Coast warfare between Theatre Authority and American Guild of Variety Artists is expected this week over the scheduled benefit show between halves of the L. A. Times' Rams-Redskins football game in the Coliseum Aug. 15. Eddie Rio, AGVA's Coast chief, pulled his organization out of TA ranks last week, following the pattern set by AGVA in New York a year ago.

After departing abruptly, Rio announced his intention of having AGVA police its own benefits in the future and taking its own share of the gate. First benefit to come up is the Times' shindig, with Rio declaring he had notifed the newspaper's promotion chief, Paul Schissler, that a new contract would have to be signed with AGVA. Schissler said that Rio had made no such move but had given permission to go ahead with arrangements previously made through TA. Newspaper pointed out that the deal was made while Rio still was sitting on the TA board and that he had been a party to the contract for the show.

TA, on hearing of Rio's announcement that a new contract would have to be signed or no show, promptly challenged the vaude union to make good on its threat. In a bristling statement, Ken Thompson, of the Screen Actor Guild, acting chairman of TA in the absence of Ken Carpenter of American Federation of Radio Actors, declared flatly that Theatre Authority "will see to it that there will be a great show" at the game.

"We will leave it to all performers and to the public to decide," the statement continued, "who's right in this unfortunate dispute which has been brought about by AGVA's attempt to take over for its own purposes the non-profit Theatre Authority, despite the unanimous opposition of the other talent unions."

Music Corp of America has lined up Ken Murray, Laurie Anders and the Skylarks for the show, with one act to fill.

U.S. TAX RAP FOLDS CAFE SOCIETY, N. Y.

Further crackdown on New York niteries by Government men for nonpayment of taxes shuttered the Cafe Society Downtown Thursday (2). Tom Ball, of the now defunct China Doll, was similarly hit recently by U. S. Internal Revenue agents.

A spokesman for the Greenwich Village nitery revealed that the club would reopen as soon as the coin (an undisclosed sum) for the back taxes was raised. Singer Gigi Durston was scheduled to open Thursday night and pianist Erroll Garner was booked for an engagement beginning Aug. 16. Lou Lewis is Cafe Society's current owner.

Hildy's 7G For Coast 2

Hollywood, Aug. 7.

Hildegarde opens at the Hotel del Coronado, Coronado Beach, for two weeks, starting tonight (Tues.)

Chanteuse is getting a $3,500 guarantee per frame.

Jack Kalcheim, who maintains a talent agency in New York, plans no change in his setup, contrary to a report from Chicago last week that he was headed for the Windy City to negotiate a berth with General Artists Corp.

Dinah's Chi Vaude

Hollywood, Aug. 7.

Dinah Shore heads for Chicago this weekend for a one-week stint at the Chicago Theatre, commencing Aug. 17. Date marks singer's first theatre engagement in five years.

While in the Windy City, songstress will aid in several promotion and exploitation stunts being set up by RCA Victor, for which she records.

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—Daily VARIETY

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Direction: GENERAL ARTISTS CORPORATION

Mpls. Theatre Mulls Legal Step Vs. M&L For Breach of Contract

Minneapolis, Aug. 7.

Minnesota Amus. Co. (United Paramount Theatres) is conferring with its legal talent to determine what action to take in consequence of the Martin & Lewis alleged breach of their contract to appear at Radio City Theatre here during the current week.

Harry B. French, MAC president, claims Martin & Lewis signed for their in-person stage show appearance March 26, 1951. The contract contained a clause to permit the comedy stars to cancel 29 days in advance of Aug. 3.

Pair reportedly didn't notify French they were cancelling until three days before Aug. 3 and, meanwhile, MAC claimed it spent a substantial sum in advertising the stage-screen show, starting two weeks ahead of the show.

Newspaper ads, apologizing to the public and expressing regret, stated the cancellation came as "a complete surprise." The ads told about the contract with Martin & Lewis and how the pair had waited three days before their scheduled opening to cancel, although the contract specified that such cancellation had to be made before 29 days prior to Aug. 3. When no such cancellation was received within the prescribed period, the ads said, the Radio City went ahead and advertised the show.

Ads gave no reason for the cancellation, but in Chicago Dean Martin said it was because Lewis "is just plain worn out after four months on the road."

Martin & Lewis pictures, incidentally, are distributed through Paramount. Their newest one, "That's My Boy," is scheduled for early Radio City showing. Whether the Paramount tieup will have a bearing on the final MAC determination is a matter of conjecture.

Ellington-Cole-Vaughan Unit to Spring Sept. 21

An all-colored troupe, traveling under the banner of "The Biggest Show of 1951," tees off on an eight-week tour of eastern arenas and auditoriums Sept. 21. The unit, featuring Duke Ellington orch, Nat "King" Cole, Sarah Vaughan, Peg Leg Bates, Timmie Rogers, Marie Bryant, Howell & Bowser, and Patterson & Jackson, is being booked at a $5,000 guarantee against 60% of the gross.

The individual acts will get a flat fee for the tour, which already embraces Boston, Worcester, Providence, Troy, Newark, New York, Washington, Philadelphia, Norfolk, Baltimore, Philadelphia, and White Plains. The unit is represented by the Gale Agency.

Josh White Repeats England, Scandia Tour

Folk singer Josh White left last weekend (4) for a return tour through England and the Scandinavian countries, opening with a two-week stand at the Tivoli Theatre, Stockholm, Aug. 15. Tour is being sponsored by the Swedish music mag, Estrad. Mary Chase, White's manager, is also making the trip.

Dancer Josephine Primus left at the same time for a similar European junket.

Big Show's Tex. Stands

Dallas, Aug. 7.

Ringling Brothers - Barnum & Bailey Circus will pay its annual visit here Sept. 28 to 30.

Among other Texas dates are Lubbock, Sept. 25; Amarillo, Sept. 26; Wichita Falls, Sept. 27, and Waco, Oct. 1.

A. C.'s Latest Headache: Nags Are Off This Wk.

Atlantic City, Aug. 7.

The Atlantic City race track, on the mainland 17 miles away, opens its annual 42-day meet on Thursday (9), and already people in the amusement biz are wondering whether the track this year will help or harm their grosses.

One thing is sure, from 10,000 to 16,000 on weekdays and up to 22,000 on Saturdays make their way to the track, and most of them come from A. C. Thus they're spending money away from this resort.

In any event, business must be tough, even for racetracks. The annual press party which has featured the opening has not been scheduled this year.

Atlanta, Fair Assn. Held Liable in Injury Suit

Atlanta, Aug. 7.

The City of Atlanta and the Southeastern Fair Assn. are liable for damages resulting from injury to Lakewood Park patrons, the Georgia Court of Appeals has ruled.

Decision was returned by the judges in a $100,000 damage suit filed by a nurse who was seriously injured when she was hurled from a riding device on April 30, 1950.

One person was killed in the mishap and three others were injured.

The decision sends the case back to Fulton Superior Court for trial. The nurse, who lost an eye and suffered a skull fracture and two rib fractures, sued the city, the fair and R. H. Harris, operator of the ride.

Both the city and the association entered pleas in Superior Court that they were not liable for damages. The lower court upheld the city's plea, but denied the claim of the association.

Attorneys for the city and the fair cited copies of the leases between the city and the association, and Harris, which allegedly absolved the city and the association from damage claims.

The Appeals Court, however, said, in effect, that neither the city nor the fair association could relinquish responsibility for operation of concessions because they both hold direct supervision over the park.

The court said the city holds a one-third voice in "absolute control" over the park through its representation on the park governing committee. Lakewood Park is situated on city owned property.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Aug. 7.

Isabelle Rook, musician, now resting at Raybrook, N. Y. sanatorium, reports she was recently taken out of her cast in which she hibernated for over a year.

Grace Davidson, of American Broadcasting Co., registered for observation period.

William and Joan Butler in from N. Y. to chat with Hattie Butler, whose progress is special.

Inez Liverpool, who beat the rap here, all agog over recent checkup that rated her O.K. Now vacationing in Mount Vernon, N. H., and will resume work in a Boston nitery this fall.

The Andy Graingers, of Shea's Enterprises, N. Y., and Sonya Musial, of Youngstown, O., stopped off to hello the gang while enroute to Montreal.

Carl Kessler (Amazing Mr. Ballantine) planed in from N. Y. to tender birthday party to Walter (CBS) Romanik, an all-up patient. Blowout was a steak dinner at Don's Theatrical Melody Lounge.

Angelo Rose and Charles Lambert in from Rochester, N. Y., to bedside entertainer Shirley Handler, a new arrival whose observation period is starting to show results.

The Bob Pasquales (She's Helen Grupp, ex-Republic) now cottaging in downtown colony; report a double O.K. on recent allout checkup.

Otto Hayman, Cambria, N. Y., manager, back in circulation after a two-week siege. His frau Genie (legit) Reed, received her first up O.K. since recent major operation.

Delphin (RKO) Streder and Forrest (Slim) Glenn, after thoracoplasty operation are now back at Variety Club's domicile resting in comfort.

(Write to those who are ill.)

Andy Rice, emcee and comedian, has opened the Circus Club, San Antonio. Bow bill has Rose Marie Conlon, singing accordionist, and Emile Parra, acro-dancer and vocalist.

Buddy Lester Seeks AGVA Aid on Salary From 'Unplayed' Rancho

Buddy Lester appealed yesterday (Tues.) to the American Guild of Variety Artists on a complaint alleging two weeks' salary owed him by El Rancho Vegas, Las Vegas. The comic was skedded to open at the resort nitery last week, but ran into difficulties and was replaced by Archie Robbins, a holdover.

It was claimed Lester took a burn when he noticed his name was not included in the billing alongside or beneath that of Beatrice Kay. This resulted in a series of heated arguments with owner Beldon Katleman, who, it is charged, had Lester removed from the premises.

Next day Lester called his agent Charlie Yates in New York, after seeking an immediate booking at nearby Thunderbird without apparent encouragement from that source. He then left town, intent on collecting full salary for the unplayed stint. Lester's protest to AGVA was wired from St. Louis, but no formal charges were presented, merely a statement by the performer in which he asked national administrator Henry Dunn how to go about effecting collection. Meantime, the subbing Robbins was booked for the two weeks.

Brit. VAF Backs German Union on Membership

London, July 31.

Willi Feldman, president of the International Artisten Loge of Germany, is beefing to the Variety Artists' Federation because many British vaude acts playing Germany have failed to join his organization, although Germans working in Britain are compelled to take out a VAF card.

In a letter to the VAF, Feldman says the offenders come mainly from Britain and America. The British union considers his grievance a legitimate one, and has instructed its members to support the German union.

Golden Gate, S.F., Hits Josie Baker 'Laxity'

San Francisco, Aug. 7.

Rumblings of Josephine Baker's alleged laxity in keeping up her end of the vaude engagement at the Golden Gate Theatre, came to the surface after the forced delay of the 10 o'clock show on Wednesday night. The star's attendance at the Joe Louis fight that night compelled the holding up of the performance over a half hour, it was said.

Theatre execs claim that Miss Baker had been consistently late at all initial morning performances, requiring a readjustment of time schedules throughout the day and placing a burden on other performers. Leo De Lyon, emcee, was forced to pad his stint over a quarter of an hour, it was alleged, to keep the show rolling until Miss Baker's appearance.

Josie to Roxy Sept. 26

Josephine Baker plays the Roxy, N. Y., opening Sept. 26, her second stem date since arriving from Europe.

First was the Strand (now Warner).

A.C. FATHERS TO MULL 'ICE CAPADES' PACT

Atlantic City, Aug. 7.

A new five-year contract which would return "Ice Capades" to the resort for another run in city-owned Convention Hall is in the making. The Arena Managers' Assn., which started a two-day session in Convention Hall yesterday (Mon.), is discussing the routing of ice shows, among other subjects.

The contract is to be submitted to the city commissioners for approval at their meeting Thursday (9), when terms and conditions will be made known.

Members of the association, 100 in number from all sections of the U. S. and Canada, are being entertained by Phillip Thompson, manager of Convention Hall, a non-member.

The McCormicks, vocal quartet, and **Bill Jacoby**, singer-dancer, get a month's showcasing currently at Skyway Lounge, Cleveland.

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Charlie Morrison
MOCAMBO
Hollywood

"TIPPY" and "COBINA"
WITH
THE VIERAS

Charlie Morrison's patrons will probably all be willing to become monkey's uncles if their nieces and nephews would turn out as clever as Tippy and Cobina, the stars of the current show. Tippy and Cobina, in case anyone has not read the news columns the last few days, are two simians whose talents are almost unbelievable. Their opening night was greeted with applause, the like of which a lot of AGVA members wish they could garner.

—HOLLYWOOD REPORTER

Tippy and Cobina, two highly controversial rhesus monks, opened there the other evening.

Fortunately, they lived up to the excitement created in advance of their debut.

It's a startling and rather frightening performance. These two precocious monkeys can do anything humans can, and much more than some I've met.

—PAUL COATES, L.A. Mirror

"The simian comedians got one of the biggest buildups any night club act has received around here for many a day.

"I went mad for these little animals that look so much like people when I saw them at El Rancho Vegas in May and I have been their biggest booster ever since."

—FLORABEL MUIR

Sharkey the seal had better look to his laurels. Tippy and Cobina are good. Better for Bistros and TV than theatres, because they're such small critters and therefore not easily discernible from the last row of the Roxy. But good. . . . naturally causes a commotion on the part of the customers, who'll probably be jamming the joint to see these monks make monkeys out of people.

—DAILY VARIETY

If those Mocambo monkeys don't wrench some laughs out of you nothing can. That was Joe Schenck rolling in the aisle over Tippy's tricks Tuesday night.

—MIKE CONNOLLY, Daily Variety

Management: LEONARD GREEN AGENCY, Inc., New York

Night Club Reviews

Continued from page 50

Mocambo, Hollywood

basis of a signed contract. Ciro's Herman Hover claimed he'd had a verbal agreement from the Vieras. The Vieras denied this.

Tippy & Cobina are headlined, with June Roselle and Victor Marchese holding over from last week's "New Talent" lineup, and Emil Coleman still giving out with ace terp tunes for the customers and backing for the acts.

The monkeys, an unusual nitery booking, are very good, and Sharkey the Seal had better watch himself. They make their entrance in the arms of their owners and immediately get down to the business of making faces at the customers. Perched in metal highchairs, they case the joint and the individual customers, chatter at Morrison's caged lovebirds, gape, salute, smile, wash their hands and faces, slap at the Vieras, do a rhumba, and beat out rhythm accompaniments to Coleman's music with maracas and bongo drums, all very fitting in view of their bolero costumes.

Tippy, the athletic type, does some hat tricks, a headstand and an imitation of Jerry Lewis that is frighteningly faithful. Then the two have a banana-eating contest, after which Tippy plays a uke and Cobina a toy piano. For the grand finale, Cobina pounds out "People Will Say We're in Love," one note at a time, on a specially-built solovox. This naturally causes a commotion on the part of payees, who'll probably be jamming the joint to see these monks make monkeys out of people.

During their week's stand here, Marchese and Miss Roselle have picked up a big chunk of showmanship. Each draws a 10-minute solo spot—Miss Roselle singing "La Mer," "While We're Young," "I Dream Too Much" and "In the Still of the Night," and Marchese tenoring "Song of the Open Road," "Estrellita" and "Granada," while Eddie Oliver accompanies them. *Mike.*

Bellevue Casino, Mont'l

Montreal, Aug. 4.

Roger Ray, Don Henry Trio, The Denvers, Vadja Del Oro, Walter & Jean Brown, Charles Tyrell, Ethel Rider, Casino Line (8), Bix Belair Orch (12), Julio Reyes Quartet; admission, 50c-$1.

The obvious and consistent show formula offered week after week by Bellevue Casino continues to draw top biz on the local circuit, far outstripping other local saloons. Much of the credit for this showcasing goes to Madame Kamarova, who produces every revue as though it were her last, and the apparent willingness of owner Harry Holmok to keep spending plenty of coin for every show.

Average budget runs around $8,000 and even during current summer slump, when most operators have been cutting expenses down the line, the Bellevue has been on a spending spree. Results are satisfying to both management and patrons.

Present layout, based primarily on lavish productions, a sock pony line and showgirls, is bolstered by individual acts that are all top-drawer. Roger Ray, seen here about a year ago at the now defunct Folies Bergere, adapts his material handily to this big room and builds his marimba offering neatly to his gin salesman clincher, a show-stopper. His prelim patter takes a while to click because of intimate nature, but visual material is standout. On show, caught, Ray, a temperamental guy at best, pulled a boner (one that quite a few other artists also do) by talking down to the crowd and trying to pass over the lack of mitting at the beginning by saying he forgot there were so many French-speaking persons in the house. What he forgot was that most patrons of this boite are bilingual and that the French element in Montreal has built this spot into what it is.

The Denvers (New Acts) wham over their knife-throwing routine to socko mitting and although act is short, it has the sight appeal and speed that please Bellevue payees. Spanish terpster Vadja Del Oro gives revue a hoist about midway through stanza with her interp of Ravel's "Bolero," assisted by the line, and later takes a solo spot doing two Flamenco dances that click heavily.

The Don Henry Trio has dressed performance up considerably since last viewing, due mainly to the demands of video. Result makes act a much more saleable item for revues such as this. Guys runs through the usual harmonica routines, pick up okay mitting with their huge mouth organ stint and encore with a hoked-up session of gag instruments in the manner of Spike Jones, for solid begoff.

Terp duo of Walter & Jean Brown adds value to overall presentation and vocals are pointed up by Charles Tyrell and Ethel Rider. Bix Belair, with the biggest show band in town, does great backing, and the Julio Reyes combo cuts in for customer hoofing sets. *Newt.*

Cafe de Paris, London

London, Aug. 1.

Dorothy Dandridge (with Phil Moore), Sidney Simone Orch, Johnnie Kerrison Samba Band; minimum $5.

Original material, sock arrangements and a personality that projects warmth and intimacy are the plus factors in current cabaret attraction at this stylish cafe. Dorothy Dandridge, sepia songstress from Hollywood, makes an impressive London debut with this stint.

Success of engagement is due in large part to her partner Phil Moore, who not only made the arrangements, but accomps at keyboard and authored some of the material. One of his new numbers, being presented for the first time, "Blow Out the Candle," is a strong candidate for the hit parade on both sides of the Atlantic. It's being published here and in America by Chappell's, and is an ideal vehicle for Miss Dandridge's singing style.

Act is intelligently routined with an abundance of comedy numbers as the basis of a lighthearted entertainment. "Ridin' on the Moon" is a nice opener, followed by two amusing speciality songs, "You Got to Buy, Buy for Baby" and "I'm Gonna Be a Bad Girl." In contrasting style, the chanteuse makes an effective contribution with "I've Got You Under My Skin" and then switches again to the lighter stuff, to wind with such songs as "I Need That Kind of Man" and "If You Want Affection."

Phil Moore is at all times a vital part of the combo, and apart from his flawless accompaniment, contributes to many of the songs, mainly with jocular interpolations. The Sidney Simone unit provides restrained backgrounding, and the Johnnie Kerrison Samba Band offers a nice line in Latin music. *Myro.*

Montmartre, Havana

Havana, July 30.

Los Chavales de Espana Orch (12), Rosa Pensieri, Tito Hernandez; $2.50 minimum, no cover.

Los Chavales de Espana, the Spanish orch which created a two-year sensation in Cuba a short time ago, has returned to this nitery for minimum six months.

Rosa Pensieri, an Italian mezzo soprano, does four Latin numbers in a strong, pleasing voice. Delivery style is ordinary, but good control of voice makes her numbers entertaining.

Tito Hernandez is a young Cuban who does takeoffs on local politicos, entertainers and Donald Duck in Spanish. For a youngster, Hernandez has a great deal of poise, plus personality, plus a talent for mimicry and good line of chatter. He's a two-encore hit nightly.

Los Chavales demonstrate their superiority in Latin music. Their renditions of Spanish and South American favorites are arranged and executed for listening without tiring, main reason being some of the best devised scores to be heard. All sidemen play at least three instruments, and usually are showcased for display of talents in their specialties. Violins predominate, however, and on some fast numbers, such as "Two Guitars," the fiddlers put on a show which is almost as good to watch as to hear.

Brightly costumed in traditional Spanish outfits of high white pants, satin puff-sleeved shirts and scarlet embroidered vests, the dozen men present excellent appearance. Two good-looking vocalists have the girls in the aisles with their crooning. *Cama.*

DINK FREEMAN M.C.'S

Dallas, Aug. 7.

Dink Freeman, son of Charles J. Freeman, head of Interstate Theatres' roadshow booking department, has taken over the emcee duties at Abe's Colony Club here.

Bill includes Molly O'Day's Dancing Debs (5), solo and group terpers.

Water-Capers, Inc., has been chartered to produce aquatic shows, with offices in New York. Capital stock is 100 shares, no par value. Arnold Kessler, New York, is a director and filing attorney.

London Palladium Vaude Ends With Gracie Fields

London, July 31.

Gracie Fields winds up the vaude season at the London Palladium when she plays there for two weeks, opening Oct. 1. Val Parnell terminated the vaude session last year in the same way.

The usual headache for booker Parnell is what to put in at the Palladium as stopgap after vaude to open the pantomime season. Although unconfirmed, it is likely to be George and Alfred Black's current Opera House (Blackpool) summer show, "Happy Go Lucky," which stars Vera Lynn, Bernard Bros., Jack Radcliffe and Harry Secombe. It is understood he is pressing for Gypsy Rose Lee to play the lead.

Vaude, Cafe Dates

Chicago

Milo Stelt handling act department for Mutual Entertainment now that **Sid Harris** leaves for Frank Sennes' Miami Beach office . . . **Harmonicats** inked for Roxy, N. Y., Aug. 29, but must bow out after two weeks to play Michigan City, Ind., home show, Sept. 15 . . . **Dinah Shore** headlines Chicago Theatre, Aug. 17 . . . **Dennis Day, Gene Sheldon, Stuart Morgan Dancers, Will Mastin Trio** with **Sammy Davis**, and **Teddy Phillips'** band is package for Indianapolis State Fair, Aug. 30 for four days, then moves over to DuQuoin, Ill., State Fair Labor Day.

Kathryn Duffy line held over at Lake Club, Springfield, Ill., with **Fran Warren** coming in Aug. 10 for 10 days . . . Club Hollywood rebuilding coming along with opening set for October . . . **Dave Barry** cavorts at Eddie's, Kansas City, Sept. 28 . . . **Tony & Eddie** renewed for eight weeks at Brass Rail . . . **Willie Shore** comics at Esquire, Wichita, beginning Sept. 7 . . . **Louise Bralovich** moves from Mutual to assist **Paul Marr** . . . **Kay Thompson & Williams Bros.** get two weeks at Chase Hotel, St. Louis, Sept. 8.

Hollywood

Rose Marie and the **Vagabonds** booked for three weeks at Flamingo, Las Vegas, Aug. 16, following **Spike Jones** . . . **Tony Martin** did one-nighter at L. A. Press Club party at Ambassador Hotel . . . **Blossom Seeley** pre-recorded "Way Down Yonder in New Orleans" for Paramount's "Somebody Loves Me." . . . **Sterling Way**, former city manager for Fox West Coast in Pomona, joined the Palladium dancery in Hollywood as manager . . . **Mary Austin** added to lineup at Billy Gray's Band Box.

Frank Sinatra opens tomorrow (Thurs.) for fortnight at Riverside Hotel, Reno . . . **Kay Starr** exited General Artists Corp. on expiration of contract and signed with William Morris . . . **Odette Myrtil**, currently in "Miss Liberty" at Dallas Starlight Theatre, stays in Dallas for extra fortnight to single at Baker Hotel . . . **Lena Horne** set for three-weeker at Bill Miller's Riviera, Ft. Lee, N. J., Sept. 9, to be followed by **Dick Haymes**, Sept. 27, for fortnight . . . **Kay Thompson & Williams Bros.**, current at Ciro's, booked for fortnight at Adolphus Hotel, Dallas, starting Oct. 29 . . . **Martin & Lewis** will follow Thompson-Williams into Ciro's Aug. 23 . . .

Ellen Sutton into Zamboanga club for fortnight . . . **Rhonda Fleming** rehearsing a new singing act . . . **Arlene Dahl** debuts a new act Aug. 22 at Olympia, Miami . . . **Sally Brooks** reoptioned for another four weeks at Airliner . . . **Tito Guizar** and **Lina Romay** opened at Cocoanut Grove yesterday (Tues.), following **Tony Martin** who departed for his stint at London Palladium . . . **Robert Merrill** starts a New England concert tour Aug. 17 . . . **Alice Pearce**, currently working in film "Belle of New York" at Metro, set for Ciro's, London, starting Oct. 1 . . . GAC readying nitery dates for **April Stevens**, once known as **Carol Tempo**, and set her for a Capitol disk pact on which she debuts in a duet with **Bob Crosby**.

AGVA-Protected Acts Paid But Tooters Seek 3G at Long Beach Fiz

Hollywood, Aug. 7.

The California labor commissioner is investigating claims against the Long Beach Exposition, which lost an estimated $75,000 during its 10-day run at Veterans of Foreign Wars stadium in Long Beach last week. American Guild of Variety Artists' talent was paid off because the vaude union had inserted a contract clause calling for nightly payment, but 11 musicians are still trying to collect a total of about $3,000.

Show was promoted by Long Beach businessman Don E. Kennedy, his first show biz venture. Highlight of the expo was an atomic energy display, but lack of interest was evidenced early. Many concessionaires began departing after the third day of run. Show never played to more than 2,000 people in 13,000-seat stadium, but completed its scheduled run. Gross was reportedly only around $15,000, just covering AGVA talent fees of $12,000, plus Federal admish taxes, which were held out nightly to insure payment to Government.

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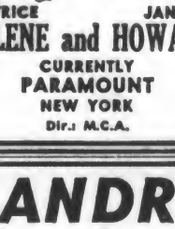

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Paramount, N. Y.

Bob Chester orch (14), Rudy Cardenas, Danny Lewis, Helene & Howard, Modernaires (5); "That's My Boy" (Par), reviewed in VARIETY *June 13, '51.*

With Dean Martin & Jerry Lewis starred on the screen this round, the Paramount bookers apparently thought they wouldn't need too much of a stage layout for boxoffice lure. And that's about what they've got. Show is of average length and the acts are talented, but there's no name draw for the stageshow alone. Withal, the bill is well paced and plays well, and the audience opening night (1) seemed to like it.

With Martin & Lewis in the film, the Par has booked Danny Lewis, Jerry's father, for an added stage fillip. Whether he would have rated the date sans his filial connections, however, is questionable.

A personable and not-too-old singing refugee from the borscht belt, Lewis pere is trading too much on his son's rep. Where once he made his own way with a voice resembling but not matching that of Al Jolson, he's doing the Jolie bit now only as an opener. Then he lets the audience in on his true identity and rides it into the ground from there. There's a song titled "That's My Boy" and a parody on "Sonny Boy," in which he tosses in a line (referring to Jerry, of course) that, "you made dear Brooklyn a Bronx right here on earth." Even the best of talent can't live by trading on another's rep.

Bob Chester orch is on the show strictly for stage dressing. Comprising four reed, plus the leader on sax, five brass and four rhythm, the crew opens with a noisy but talentless version of "Stars and Stripes Forever" and that's it. They confine their playing for the rest of the show to backing the acts, which is probably all to the good.

Rudy Cardenas holds down the No. 2 slot with his sensational juggling and merits the terrif applause he gets. His agility and facility with the rubber balls, cocktail shakers, top hats, etc., are ever amazing. New trick, in which he juggles billiard balls and drops them from the air into pockets strapped to his waist, is a real show-stopper.

Helene & Howard score handily with their fine comedy terping, accentuated by their zany costumes and her acro-posturing. They do an exaggerated tango for an opener and then wrap up the good work with an impersonation of a zoot-suiter and his gal friend in "Slaughter on 10th Avenue." It's a sock act of its kind.

Modernaires, a versatile and animated quintet (four men and Paula Kelly) wind the show on a bright note. While known mostly as a vocal group through their work with the late Glenn Miller band and their present "Club 15" radio show, they register most solidly here with a series of impersonations, all well-routined and presented. Short skit on what will happen when the film stars take over TV gives them a chance to lampoon top film talent. They close with an expanded version of their bestseller disk, "Jukebox Saturday Night," which showcases their singing ability and also provides for more impersonations.

Stal.

Earle, Philly

Philadelphia, Aug. 3.

Juanita Hall, John Agar, Michael Douglas & Ish Kabibble, Vince & Gloria Haydock, Frank Juele's House Orch (16); "Katie Did It" (U-I).

Although it leans too heavily on vocals, the new Earle show rates as fair entertainment, with unquestioned high spot being Juanita Hall. The star gets a production come-on with the music from "South Pacific" bringing her out of the wings to the mike.

Singer opens with a trio of pop numbers, and her Juilliard and Broadway backgrounds never get in the way. She has a true, resonant set of pipes and sends over a lyric with solid artistry, tallying particularly with the ballad "How Deep is the Ocean."

For her finale, Miss Hall goes into the Bloody Mary character and does her two numbers from "South Pacific," the dialect "Happy Talk" and the stirring "Bali Hai." The curtain folds on her and Frank Juele's house band (mounted on stage) on the closing measures of "Bali Hai" for an effective showbreak.

John Agar is nicely received and draws strong attention from the femme section of the audience. Filmer gabs lightly to get started and then departs from the customary spiel of the visiting Hollywoodian to exhibit an okay voice. Agar as a crooner is something of a surprise to the peabrain and his numbers go over even better because of it. Actor displays ease on stage and his handling of a heckler at the evening show caught was very neatly done and won him friends. Agar comes over best with "Too Young," "Walking My Baby Back Home" and "Hadn't Anyone Till You."

Although they are spotted for a comedy break, there is still more vocalizing from the team of Michael Douglas & Ish Kabibble. Douglas offers good enough imitations of Tony Martin, Frankie Laine, Morton Downey and Bill Keeny. Kabibble does trumpet impersonationsh of Harry James, Clyde McCoy and Henry Busse, all of whom are strictly museum pieces as far as the Earle audience is concerned. The comedy is patterned after the Dean Martin-Jerry Lewis formula, but the material is not in the same league. The boys dual on a parody of "Roomful of Roses," something woeful about a man milking the wrong brand of goat. Kabibble carries the comedy burden and his niftiest sallies are hurled out in the form of song titles—a style of delivery inherited from his long tenure with Kay Kyser.

The dance team of Vince & Gloria Haydock gets the show off fast with slip 'n slide routine and fast tapping. A brother-sister act and a second generation showbiz duo, they really score with their nostalgic soft-shoe takeoff on the dancing in mom's and pop's day.

Gagh.

Paramount, L. A.

Los Angeles, Aug. 2.

Joe Adams' Orch (17), with Mauri Lynn; Evely Farney, Ben Beri, Mercer Bros. (2); "Warpath" (Par).

Only mild business is indicated for this 55-minute layout, second in the downtown house's new series of stage offerings. Basic draw is Joe Adams, local deejay and video personality, but his happy Hooperating doesn't add up to boff boxoffice. Standard turns of juggler Ben Beri and dancer Evelyn Farney are strongest on the bill.

Adams, only sepia disk jock hereabouts, has assembled a 16-piece crew for the occasion, with accent heavy on the brass, so heavy that the vocal efforts of Adams and singer Mauri Lynn are sometimes lost. Adams leads with more enthusiasm than effect, and while his radio-teevee fans may be impressed, the standard ticket buyers won't be. Miss Lynn's contributions are a pair of mild vocals, "Almost Like Being In Love" and "One For My Baby." Adams, a personable gent but only a so-so singer, gets better results with the bouncy "Baby I'm Gone" than with "What Will I Tell My Heart."

Beri's sly juggling routine gives the layout a needed lift and wins top response with his standard ball-club-and tambourine routines. It's slick stuff soid with a fine knowledge of comedy and merits the top attention it gets. Miss Farney wallops over a pair of terp numbers in her usual style, although hampered by inability of the orch to provide adequate backing.

Mercer Bros. round off the layout with some okay comi-dance stuff, but when they turn to vocal comedics they fail to impress.

Kap.

Olympia, Miami

Miami, Aug. 4.

Bill Farrell, Dave Darry, Patti Thomas & The Freshmen, Skip & Geri Youman, 4 Fantinos, Les Rhode House Orch; "Strangers On A Train" (WB).

Bill Farrell, headliner, is a songster who needs plenty of work before he meets the projection and personality requirements of a top vauder or cafe. The vocal equipment is there, though in this engagement he seems to be trying too hard. He has looks and basic charm, but there's need for more warmth that should, come with work before live audiences. As is, his recording and radio rep stand him in good stead, with reception on the healthy side via his concepts of the better pops.

Dave Barry, is a laughmaker with his impreshes and waggery. Most of the stuff is new and smartly twisted to make for the palm-rousing, in addition to the howls. Adds up as most potent of the mittmakers on the layout.

Teeoff spot is capably handled by Patti Thomas & the Freshman. Their terp ideas are zingy and they hold them all the way, with Hawaiian routine as topper. Closers, the Fantinos, make for a zesty curtain act. Their aerial work earns resounding reaction, with the key point the femme balancing of the three males. Skip & Geri Youman round out bill with the lad's musical impreshes earning results.

Les Rhode house orch okay on the backings.

Lang.

Roxy, N. Y.

Florian ZaBach, Les Hurricanes (4), Angel, Carol Lynne, Arnold Shoda, John Walsh & Bruce Mapes, Jr. (with Jean Worth), Skating Belles & Blades, Gae Foster Roxyettes & Escorts, H. Leopold Spitalny Choral Ensemble, Paul Ash House Orch; "Mr. Belvedere Rings the Bell" (20th), reviewed in VARIETY *July 25, '51.*

Roxy's new stage layout is a tasty blend of ice revue and vaude that achieves good audience reaction. Tagged "Bal Masque," the 45-minute show appropriately has a masquerade ball theme that's colorfully accented by the varihued costumes of the Gae Foster line and H. Leopold Spitainy's choral group.

Headliner is Florian ZaBach. Blond violinist has appeared here previously, but a flock of interim radio and TV stints, has served to develop his name with the public. Fiddler is warmly received by the payees, who relish his string technique on tunes which range from "Meditation from Thais" to his w.k. novelty, "The Hot Canary."

In keeping with the masquerade motif is the adagio turn of Les Hurricanes. Three men toss their femme partner around in a series of eye-catching maneuvers done with eclat and precision. It's a sight act that scores easily. Bow off with an involved routine which results in the gal being rapidly spinned from one male to another.

For the blades portion of the session, holdovers Carol Lynne and Arnold Shoda register handily with their usual grace and agility on the rink. Skaters John Walsh and Bruce Mapes, Jr., with Jean Worth and the Skating Belles & Blades give the stars sock backing. Revue's figaie is endowed with good production values that include the dulcet choraling of the Spitalny ensemble and fine accomping of Paul Ash's house band.

Angel, an eight-year-old girl ventriloquist, is reviewed under New Acts.

Gilb.

Chicago, Chi

Chicago, Aug. 3.

Les Juvelys (2), The Dunhills (3), Henny Youngman, Billy Eckstine, Louis Basil Orch; "Little Egypt" (U).

Current show is a good followup to the siambang antics of Martin & Lewis last week, with headliner Billy Eckstine rating most of the draw. Singer has discarded most of his vocal tricks, relying more on showmanship and lush baritoning for his effects.

There could be more of a change of pace, but for devotees of the baritone the set is near perfect. For a natural opener he takes one of his top clicks, "I'm in the Mood for Love," and breaks the mood with the only bounce tune he does, "Shanghai." Following "I'm a Fool to Want You," he previews a new disk, "Laugh, Clown Laugh," which is mainly a talk piece, but scores with Italian operatic ending. For an encore he does "I Apologize" to fine reception, but it's really the Ellington "Caravan," set to words, that gets the most applause.

Henny Youngman is a living refutation to the cry that comedians must have new material. Long-puss comic may have one of two new lines in his act, but it's the hoary material he's been doing for the last five years that rings the bell. Seatholders know all the gags, but the wry manner of the lanky psuedo fiddle player sells them over again.

The Dunhills not only get over well with their tap routines, both unison and single, but youthful, clean-cut manner has the femme segment of the audience yelling. Men also get some chuckles for comedy attempts.

Les Juvelys are the curtainraisers with pair offering some bright balancing stints. A real gasper is finale with female doing a "head-to-head" balance on three rubber balls between the noggins.

Lousi Basil returns again to take up the baton and tightly pace the revue.

Zabe.

Casino, Toronto

Toronto, Aug. 3.

Cab Calloway Cotton Club Orch (16), Patterson & Jackson, Dorothy Salter, Billy & Ann, Saxy Williams, Archie Stone House Orch; "Pier 23" (Lip).

After a steady diet of headlined instrumental or vocal trios in recent weeks, commendable as most of these were, it's good to see a full-stage band of the Cab Calloway calibre tiered on the Casino stage. The presentation production is so popular as to warrant a five-a-day schedule and six performances throughout the weekend stint, necessitated by those lengthy lineups lured by marquee announcements.

The Cab and Cotton Club orch, plus surrounding acts, make for a colorful and swiftly-moving package that, on integrated entertainment values, is tops. That more of this type of rousing vaude entertainment is necessary is evident in the Calloway b.o. and terrific audience reception.

With the gymnastic fronter vigorously gyrating throughout the proceedings, he has also whipped together a riotous 75 minutes in the true tradition of his trademarked hi-de-ho style. (Last Toronto appearance a couple of months ago, Calloway headed an Edison Hotel quintet that was rather subdued on delivery.) Now again, he has a brassy 15-man team, with piano and two percussionists, for plenty of raucous blare that the customers want.

Oldtime style of band opening it. first number behind the curtain, and the traveller then parting on full-stage set, has musical group whamming into "Fine and Dandy" for plenty of blare, and then Calloway into his vocalizing of "Jezebel" and the band's special conception of this current fave. Whole shrewdly packaged bill then interpolates Billy & Ann for their nifty and nonchalant tap challenges; Dorothy Salter, vivacious pint-sizer, for her little-girl and eye-rolling song styling, particularly in her "I Don't Want to Be a Good Girl"; Saxy Williams for his dancing and the finish in which he holds a progressive tiering of three tables in his teeth while hoofing.

Show-stoppers, when caught, were Patterson & Jackson, barrel-shaped overweights who blend effortless shuffles and patter, plus clever imitations of popular song stylists of the day (including a wow takeoff on The Inkspots), and soft-shoe strut eccentrics. But despite the shrewd choice of interpolated acts, all of which score outstanding returns, it's still Calloway and his 15 cats who ring the audience top decibels. Notable is Calloway's singing of "Black Magic," his "St. Louis Blues" and "That's My Girl," all with terrific support from the band. The finale wham comes with Calloway's piping of "Minnie the Moocher," complete with audience participation on the hi-de-ho's. Whole bill is traditional vaude back in the groove for big b.o. returns, judging from those daily lengthy lineups.

McStay.

Capitol, Wash.

Washington, Aug. 4.

Snooky Lanson, Georgie Kaye, Dave & Dorothy Workman, Lathrop & Lee; "Half Angel" (20th).

This strictly routine lineup of four vaude acts seems to fill the bill for Capitol's summer audiences. At Saturday night show caught, payees approved each segment of layout with headline enthusiasm.

Snooky Lanson, of "Hit Parade" spotting, gets well deserved top billing with his tuneful baritoning and pleasant southern spieling. Leaning heavily on his disk and radio clicks, Lanson gives out with medleys of sentimental tunes, including "Ain't Misbehavin'," "My Foolish Heart," "Bewitched, Bothered and Bewildered" and "Too Young." He does his own emceeing, capitalizing on his southern drawl and a naturally appealing boyish manner. Wisely digs into past faves with such tunes as "By Light of Silvery Moon," "Ole Master Painter" and "Black Magic." His efforts with "Ole Man River" impressed as less successful and not quite up the alley of his easy, romantic style. However, where the packed galleries were concerned, anything that Lanson did seemed sock.

Comic Georgie Kaye has a fast line of patter with colloquial appeal. His routine is varied and more novel than most gagsters. Tees off with a timely gag on news commentators, and proceeds to tackle everything and anything. His takeoff on femmes dividing up the luncheon check is ribtickling and authentic. Best bet with payees seemed to be a psychiatric routine, a zany bit of business that has the usual questionable angle of ribbing the mentally ill. However, it brings him beaucoup returns.

Lathrop & Lee do better than average job of curtain-raising with their nifty tap routines. Best bet is still their walking number, in which they tap out a mood to "Darktown Strutters' Ball."

For those who like novelty, the music via glass of the Workmans should be their dish. They also play on cowbells and on a rubber tube, in a mild Spike Jones manner. Routine is strong on novelty, weak on music, much of which is drowned out by the orch, which tries its best not to outdo the act.

Lyne.

Palace, N. Y.

The Troyans (3), Eddie Lawrence, Joe Morris & Susan North, Linda Lee Jones, Neal Stanley, The Marvellos (3), Bud Harris & Frank Radcliff, Wynters & Angeline, Johnny Morgan, Lopez Trio, Don Albert House Orch.; "As Young As You Feel" (20th), reviewed in VARIETY *June 6, '51.*

Significant in the Palace's first August bill is the fact that seven of the 10 acts essay the comedy route in one form or another. Most of it is good. Some of it is broad purple. But in general, the whole layout is above par.

Joe Morris & Susan North are treyed in their standard rapid-fire gags, with former operating from upper box. Femme, a bosomy looker (ex-"Miss Utah"), is great foil for the veteran and a terrific screamer in the right spots. Earn loud mitt.

Neal Stanley is fifth with large assortment of carbons, from Donald Duck and Jerry Colonna to Lorre-Greenstreet pairing and a fine finishing Cagney as George M. Cohan in "Yankee Doodle Dandy."

In sixth slot are Marvellos, two men and femme, in top-drawer musical-magico inventions. Straight man operates on sundry instruments which disappear. The comic runs in and out, sometimes appearing in replica as manikin, as do parts of his body, worked behind a black cloth. Gal's gown undergoes swift changes in fabric and color, adding corking sight values.

The veteran sepian duo of Harris & Radcliff turns up seventh to score handsomely with combo piano-song-comedy, although some of the gags are a bit antique. Radcliff solo on "Danny Boy," done in multi-register with falsetto topper, and pair's "Marie" won a sock mitt.

Wynters & Angeline, eighth on, are smooth ballroomologists featuring elegant spins and shoulder whirls. Show best in steppery to "Who," part of it in graceful stoptime.

Next-to-closer is comic Johnny Morgan, whose good delivery and exceptional appearance demand better material. The guy has neat pipes, which manage to dissipate his earlier lapses into blue stuff.

Openers are The Troyans, handbalancing, listed under New Acts, as are Eddie Lawrence, tapster; Linda Lee Jones, child singer, and Lopez Trio, comedy trapeze performers.

Palladium, London

London, Aug. 1.

Andrews Sisters (3), with Victor Schoen, Jesse, James & Cornell, Max Bacon, Vic & Addo, Eddie Gordon & Nancy, George Meaton, Rob Murray, Downey & Daye, Palladium Girls (16), Skyrockets Orch.

The Andrews Sisters are all set to repeat their success of 1948. Their current season (limited to a fortnight) opened to a rousing reception and has every prospect of being a sellout. Val Parnell's confidence in their boxoffice appeal is underlined by the choice of supporting acts, most of which having only a limited name value.

Act, which runs just under an hour, certainly makes a striking pitch for visual appeal, and contains a wealth of those comedy pranks for which the trio is noted. There is a healthy mixture of new tunes and old faves, and a big batch of requests is neatly disposed of by a bunch of chorus snippets ranging from "Bei Mir Bist Du Schoen" to "Roll Out the Barrel."

To open their show they have a special, "Back Again," which expresses their sentiments in a very acceptable way. They then go into a good calypso routine before coming across with their first comedy hit, "Didn't Know the Gun Was Loaded." From there the show really gets into its stride, with trio obviously more relaxed after the warm and immediate audience response. Two or three more numbers together, and then three solos from Patti which clicks strongly. Her first was "I Wanna Be Loved," and she follows with "Ask Me How I Feel" and "Too Young." The other two take over with a first-rate comedy hit, "Why Give all the Solos to Patti." And, finally, the trio, together again to score with one laughmaker after another, starting with a brilliant deadpan version of "Hawaii," going on to "Boy Rangers of America," and finishing with "Girls of the Golden West," a good satirical lyric on the wives of three western heroes. Victor Schoen, who conducts the Skyrockets orch on stage, does an excellent job of batoning and insures the required split-second timing.

Opening act, the Palladium Girls, with routines devised by Joe Latone, is not up to standard and definitely needs polishing. No. 2 spot is filled by Downey & Daye, a hard and fast-working skating duo,

(Continued on page 61)

VARIETY BILLS

WEEK OF AUGUST 8

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY

Music Hall (1) 9
Marilyn Murphy
Menor Cortez
Myrons
Bettina Rosay
Patricia Drylie
Brunhilda Roque
Corps de Ballet
Eric Hutson
Rockettes
Sym Orc

Palace (R) 9
Yvonne Clavel & Farrer
Larry ... Nixon
(8 to fill)

Paramount (P) 8
Modernaires
Bob Chester Orc
Danny Lewis
Helene Howard
Rudy Cardenas

Roxy (1) 7
Florian Zabach
Amazing Little Angel
Lee Hu... es
Carol Lynne
Arnold Shida
John Walsh
Bruce Mapes Jr
Jean Worth

CHICAGO

Chicago (P) 10
Billy Eckstine
Dunhills
Henny Youngman
Juvelys

Oriental (I) 9
Peg Le... Bates
Bill Hughes
Ross & La Pierre
Dolinoff & Reya Sis
Sherman Hayes Orc

HARTFORD (Conn)

Allyn (P) 10 Only
Asylum of Horrors

MIAMI

Olympia (P) 8
Olympic Duo
Pierce Knox
Albina
Art Lund
George De Witt

SO. NORWALK (Conn)

Empress (P) 8 Only
Asylum of Horrors

WEST BROOK (Me)

St... (P) 14 Only
Asylum of Horrors

WASHINGTON

Capitol (L) 9
Ralph & Lorraine
Virginia Austin
Marty May
Les Paul &
Mary Ford
Howard (I) 10
Willis Jackson Orc
Ruth Brown
Eddie Heywood 3
Piano Red
Allen Drew
Spic & Span

YOUNGSTOWN

Palace (R) 8-12
Gilbert & Russell
Phil Bennett & Crow
S & S Arthurs
Tommy Hanlon Jr
The Pitchmen
June Christy
Wally Brown
Wells & 4 Fays
Geoffrey Shaw Co

LINCOLN

Royal (I) 6
B & B Bex
4 Adagio Devils
3 Loonies
Maree Authie
Ryan Sis
Marietta Girls

LONDON

Palladium (M) 6
Andrews Sis
Jesse, James & Cornell
Vic & Adio
Max Bacon
E Gordon & Nancy
Rob Murray
George Meaton
Downey & Dave
Palladium Girls
Skyrockets Orc

MANCHESTER

Hippodrome (S) 6
Gali Gali
Billy Russell
Michael Howard
Dorothy Ward
Bobby Breen
Tellsifsen
Nixon & Dixon
Vic Ray 3

PALACE (M) 6
Gypsy Rose Lee
Cingalee
Freddie Sales
Les Mathis
Harry Bailey
Rotondi
MacKenzie Reid & Dorothy

NEWCASTLE

Empire (M) 6
Sugar Chile Robinson
Arthur Worley
2 Arvings
Iris Sadler
Morecambe & Wise
Walthon & Dorraine
Olga Varona
Joy Joy & Joy

NOTTINGHAM

Empire (M) 6
2 Nadias
Anton Karas
Arthur Dowler
G H Elliott
Dorothy Gray Co
S & M Harrison
Carlisle & Weldon
Betty Hobbs Girls

PORTSMOUTH

Royal (M) 6
A J Powell
Hal Mack Co
Gus Aubrey
3 Palmers
Stan Stafford
Zio Angels
Mandalay Singers
Dagenham Girl Pipers

SHEFFIELD

Empire (M) 6
Mighty Joe Young
George Moon
Kay Johnson
Ernest Maxim
Jack Anton
Revere & Roche
Max Russell
Brian Kent
Barbara Ford
Alan Bailey
Marie Syrett
Pauline Cecil
Iris Kirkwhite Dcrs

SHEPHERDS BUSH

Empire (S) 6
Harry Rowson
Ian Hynes
Joan Price
Ronald Wheaton
Phil Rivers
Billy Stuart
Della Kay Deane
David Bros
Pat Garland
Owen Roberts
Joe Ortnes Co

SUNDERLAND

Empire (M) 6
Linda & Lana
3 Smith Bros
Fred Lovelle
Mooney & King
B & M Konyot
Billy Danvers
Les Daniellys
La Celeste

WANSBEA

Empire (M) 6
Deep River Boys
Beryl Orde
Roy Lester
Airdonas
Chas Hague
Peggy Cavelle
Merle & Marie

WALTHAMSTOW

Palace (I) 6
Jimmy French
K & S Hou
Blair & Carey
Bel-Louis Bros
Stripettes

WOLVERHAMPTON

Hippodrome (I) 6
Ozzie Morris
Stan Stennett
Rita Page
Dancettes
Les Henry
Dorothy Williams
Mary Sullivan
Don Saunders
J D Girls

WOOD GREEN

Empire (S) 6
M & A Dey
Kaye Bros
B & B Bruce
Haynes & Gardner
Lee Sinclaire
Ramoni Bros
Ramoni Girls

YORK

Empire (I) 6
Roy Barbour
Jack Hayes
Alan Shires & Joanne
Barbour Bros
Bunty St Clair
Frances Whyte
Frazer Kayes 4
10 Dellarosa Girls

AUSTRALIA

MELBOURNE

Tivoli (I) 6
Jon Merlowe
Alan Clive
Los Triaanas 8
Pepite
3 Carsony Bros
Tipsy & Brow
Evy & Ernesto
Babs MacKinnon
Moira X Claux
Horrie Dargie 4
6 Celebrity Singers
6 Les Models
Les Debonnaires 4
Tivoli Ballet

SYDNEY

Tivoli (I) 6
Armand Perren
Marion Davies
3 Fayes
Devine & King
Gerd Bjornstad
Chriba
Marika Saary
Phillip Tappin
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Cissy Trevbold
Terry Scanlon

BRITAIN

BLACKPOOL

Opera House (I) 1
B & B Bernard
Vera Lynn
Jack Radcliffe Co
Harry Secombe Co
Erica Yorke
Tower Circus (I) 6
Charlie Cairoli & 1 Smiths
Knies French Horses
Oscar Konyots Lions
Gt Alexander Tp
Vi... Julian & Pets
Enies Animals
4 Richays
3 Lorandos
Mars Tp
Arrigonis
3 Houcs
Jimmy Scott
Flying Constellation
Little Jimmy Annettes
Circusettes
Winter Garden (I) 6
Norman Evans
Senor Carlos
Canfield Smith & Snodgrass
12 Wh...eley Girls
4 Zio Angels
Darlys Dogs
Joy Beattie
Anna Mae
Gyne... Lascelles

BOSCOMBE

Hippodrome (I) 6
Billy Whittaker
Mimi Law
B & T Clayton
Phil Lester
Eric Marsh
Gail Harvey
Jack Lennard
Gardiner & Baxter
Hi Diddie Diddie Debs
Terrya Juves

BRADFORD

Alhambra (M) 6
Skating Orlandos
Lee Lawrence
Peter Raynor
Peter Sellers
Frances Duncan
Michael Bentine
Clayton & Ward
2 Olympics
Henri Vadden Co

BRIGHTON

Hippodrome (M) 6
Frankie Howerd
Mary Naylor
Arthur Richards
Joy Beattie
3 Jokers
Gretchen Lauer 3

BRISTOL

Empire (S) 6
D & J O'Gorman
Dudley Dale Co
3 Hicks
Delion Ballet
F Harrison Co

Hippodrome (S) 6
Max Wall
Radio Revellers
Semprini
Dick James
Jack Watson
Lester Sharpe & Iris
Tune in Lovlies
Jothia & Joan

BRIXTON

Empress (I) 6
Teddy Johnson
Spike Mulligan
Bergmann & Boros
Birdani
Mabel Melrose Sis
Will Detta
Jones & Foss
Syd Amoy
Kazan & Katz

CHELSEA

Palace (I) 6
Reggie Dennis
Ladd West
Felixio
Regina Maida Co
Alan Alan
Chief Eagle Eye & Barbara
Sensational Ascotianas
Al Marshall & Lana

CHISWICK

Empire (S) 6
Rose Murphy
Scott Sanders
Amazing Broton
Jose Moreno
Banner Forbutt
Billy Marlon
Bebe & Belle

DERBY

Hippodrome (S) 6
Curley Jay
Parisienne Models
Paula Raymond
Geoffrey de Vere
Sylvia Ross
Syd Jackson
Carol Durbin
Dick Collins
Danny Keen
Syd Shields
Doreen Laws
St Denis & Beryl
Kay Kortz & Eugene

EAST HAMPTON

Metropolitan (I) 6
Bartlett & Ross
Ford & Sheen
Pierre Zampa
Douglas Harris
Kenne Lucas
Les Morgan
Luis Flores
Les Deunes
Eddie Nelmo
Bennie Humphries
Douglas Currie
Bruce Calder
Lloyd Chappelle
Eddie Morse
Express Lovlies

FINSBURY PARK

Empire (M) 6
Flying Cromwells
Dorothy Squires
Harold Berens
Hotley 3
Caryll & Mundy
Joyce Golding
A & L Ward
3 Atlantas

GLASGOW

Empire (M) 6
Buster Keaton
Betty King
Georgie Wood
Albert Whelan
George Robey
T & G Durante
Charlie Kemble
Peter Bernard
Delmondi
Empire Girls

GRIMSBY

Palace (I) 6
Joe Poynton
Ben Dutton 3
Karen Lindsey
Mlle Jou-Jou
Yasmin
Flying Renos
8 Girls

HACKNEY

Empire (S) 6
Davy Kaye
Hazel Wilson
Earl & Oscar
Les Femmes Montmartre
Vyne & Volantyne
Homer & Hal
Derek Dixon
Slick Edwards
Yvonne
Jon de la Fuente
Mlle Josetta

LEEDS

Empire (M) 6
Richards Sis
Tessie O'Shea
Allen & Lee
Jimmy James Co
Roger Carne
Billy Thorburn
Rene Piat & Naudy

LEICESTER

Palace (S) 6
Dan Young
Wyn Henderson
Len Childs & Mollie
Lynton Boys
Fred Sanford
3 Redheads
Evelyn Anne
Patsy Reid
Storm & Gale
Toni Rayo
Dark Venus
Bob Morris Orc

Rongy Plaza Hotel
George Hines Orc

Sans Souci Hotel
Lenny Kent
Nikki & Francine
Arne Barnett 3
Sassass & Orc

Saxony Hotel
Stoner & Dennis
Chavez
Tano & Dee
J Cortes Orc

Sea Gull Hotel
Kitty Davis
Larry Wilde
Wanda & Rudolf
Jerri Blanchard
Terry Shands
Elaine Dexter
Rafael's Rumberos

Sea Isle Hotel
Frances Lager
Seymour Hoffman O

Sherry Frontenac
Dave Fisher
Larry Stewart
Frank & Lita
Leonora & Evans
San Canes Orc

Vagabonds Club
Vagabonds (4)
Condos & Brandow
Chris Columbo
Jody Miller
Luther Rollo 5
Frank Linale Orc

Clover Club
Patti Page
Artie Dann
Gomez & Beatrice
Dancers (6)
Woody Woodbury
Tony Lopez Orc

Delano Hotel
Willie Hollander 3
Zina Reyes
Mickey Walker
Louis Adler Orc

Five O'Clock Club
Joey Adams
Al Kelly
Juanita Hall
Stan Fisher
Len Dawson Orc

Jennine Hotel
Michael Strange
Tony Matas
Helene Aimee

Leon & Eddie's
Eddie Guertin
Tubby Boots
Gaby DeLane
Billy Austin

Martinique Hotel
Manolo & Ethel
Danny Yates Orc

Mother Kelly's
Pat Morrissey
Penny Malone
Freddie Lane
Larry Moore 3
Paul Chapman
Harry Elliott

Nautilus Hotel
Mac Pepper
Richard Hayes
J & S Reyes
Freddie Calo Orc

Paddock Club
Lorna Rhodes

CHICAGO

Blackhawk
Norma Lou Doggett
Hope Zee
Ray Arnott
Connie Baxter
Ken Reno
Bobo Lewis & Bobby Barry
Joel Friend
Henry Brandon Orc

Chez Paree
Sophie Tucker
Joe, E. Lewis
Jordan & Parvis
Arden Fletcher Dancers (11)
Pancho Orc (4)
Cee Davidson O (8)

Palmer House
Jane Morgan
Mata & Hari
Ross Harvey
Bobby Sargent
Eddie O'Neal Orc

Edgewater Beach
Xavier Cugat Orc
Abbe Lane

Hotel Stevens
Jerry Mapes
Jack Raffloer
Harper Flaherty
Skating Blydears
Buddy Rust
The Rookies
Kermond Bros
Sid Kroft
Alice Ferrar
Jimmy Carter
Ollie Clark
Bob Kirk
Griff Williams Orc

LOS ANGELES

Ambassador Hotel
Tito Guizar
Lina Romay
Eddie Bergman Orc

Biltmore Hotel
Tyrell & Winslow
The Romanos
Alice & Barry Ashton
Serge Flash
Hal Derwin Orc

Ciro's
Kay Thompson
Williams Bros
Matty Malneck Orc
Geri Gallan Orc

Mocambo
Tippy & Cobina
June Roselle
Victor Marchese
Latin-Aires
Emil Coleman Orc

Cabaret Bills

NEW YORK CITY

Birdland
Dizzy Gillespie Orc
Slim Gaillard

Bon Soir
Alberta Hunter
Eugene Fields 3

Chateau Madrid
Manuel Astudillo
Catalino Orc

Copacabana
Harvey Stone
Anne Shelton
Clark Bros
Jean Caples
Elyse Weber
Bob Millar
M Duran Orc
F Alvarez Orc

El Chico
Rosita Rios
Ramoncita & Leon
Victoria Barcelo
Isabel Campo
Fernando Sirvent
Rodriguez 4
Ramon Torres Orc

Embers
Red Norvo 3
Bobby Hackett Orc

Havana-Madrid
Bobby Escoto
Roberto & Alicia
Lola & Lita
Tanya & Tondelayo
3

Leon & Eddie's
Eddie Davis
Larry Daniels
Libby Dean
Al Delay
Carmen Montoya
The Rogers

Little Club
Ernie Warren Orc

No 1 Fifth Ave
Downey & Ponville

Hazel Webster

Old Knick
Paul Killiam
Ernest Saracino
Clara Cedrone

Old Roumanian
Sadie Banks
Lou Seiler
Irene Carroll
Carol Linzer
Joe LaPorta Orc
D'Aquila Orc

Park Sheraton
Cy Coleman 3
Mimi Warren
Ernestine Holmes

Hotel Ambassador
Julee Lande Orc

Hotel Astor
Sammy Kaye Orc

Hotel Biltmore
Mischa Raginsky O

Hotel Edison
Joel Shaw Orc

Hotel New Yorker
Bernie Cummins
Cavanaughs
Kevin O'Sullivan
Mary Over
Johnny Flanagan
Gloria Dawn
Blade Beauties

Hotel Roosevelt
Mark Monte Orc
Nocturnes

Hotel St. Regis
Milt Shaw Orc
Horace Diaz Orc

Hotel Statler
Shep Fields Orc

Hotel Taft
Vincent Lopez Orc

Hotel Warwick
Gloria Elwood

Latin Quarter
Juanita Hall
Jack Kilty
Honey Bros.
F Mazzone Dcrs
Gloria Le Roy
Lee Pabich
Can Can Dcrs
Art Waner Orc

Park Ave.
Carole Hendrick
Woody Morgan
Dolores

Penthouse
Paul Taubman
Mirko

Riviera
Peter Lind Hayes & Mary Healy
Blackburn Twins & Pam Cavan
Sherry Stevens
Nanci Crompton
Clark Ranger
Michael Terris Line
Walter Nye Orc
Rene Touzet Orc

Versailles
Jay Marshall
Delora Bueno
Emile Petti Orc
Panchito Orc

Village Barn
Burt Hilber
Louise & Harris
Dick Shawn
Dolph Traymon 3
Bobby Meyers Orc

Village Vanguard
Orson Bean
Shoshana Damari
Clarence Williams Wivel
Ming Chu
Bob Lee

Waldorf-Astoria
Miguelito Valdes O
Hamilton Trio

MIAMI-MIAMI BEACH

Bar of Music
Bill Jordan
David Elliott
Christine Nelson
Van Kirk
Harvey Bell

Casablanca
Joey Bishop
Lily Ann Carroll
Stanley-Boucher O
Carter Orc

Celebrity Club
Alan Gale
Freddie Stewart
Winn Seeley
Teddy King Orc

Lucas Estate

Continued from page 5

from entering into partnerships with individual theatreowners.

UPT recently shifted operating control of Atlanta's Fox, Paramount and Roxy theatres to the Wilby-Kincey circuit, headed by R. B. Wilby, a member of the board of directors of UPT and a former partner himself. Negotiations are now under way to dissolve the UPT-William K. Jenkins partnership in 25 theatres in Georgia. Either party has the right to buy or sell from the other partner.

The Lucas sale, it was reported, was made to facilitate the ultimate breaking up of the three-way partnership.

A spokesman for the Lucas estate trustees stated that the sale would not affect operation of suburban theatres in Atlanta owned by Lucas & Jenkins. This company, which operates a string of nabe houses in this area, is owned by the estate of the late Arthur Lucas and William K. Jenkins.

Minn. Stock

Continued from page 3

which would eventually also become a television property.

The balance of the stock sales proceeds will be used "in acquiring interest in and to partly finance the immediate production of two or more American pictures, the first of which will be entitled 'It's a Great Day' (story of a blind man who recovers his eyesight) and the second to be a great American epic entitled 'Sitting Bull,' the latter to be filmed in Technicolor and to be taken in our great Northwest area of Montana, the Dakotas and Minnesota," where the famous Indian chief actually held forth.

Fair Practices Gp.

Continued from page 4

AT&T to lease its facilities for theatre relay "where otherwise legal." Marks said he wanted to stress the fact that the allocation of cable time involves "the large public interest," that the 12,000,000 sets now in use provide approximately 50,000,000 people with access to video, and that "it would be a hard blow to these viewers to deprive them of network programs because of the allocation of any considerable portion of coaxial cable time for the purpose of boxoffice television."

New Acts

ANGEL
Ventro
6 Mins.
Roxy, N. Y.

Angel Mignonelle (billed as just Angel) is an eight-year-old girl ventriloquist whom booker Sammy Rauch spotted on the current Roxy bill on the strength of TV guest dates. In her first stage appearance the moppet seems completely at ease, works her two dummies proficiently and displays a patently professional technique that belies her age.

In an exchange with one alter ego, named "Tiny," Angel paces the dummy through crack impressions of Jimmy Durante and Frankie Laine, highlighted with the former's "ink-a-doo" and Laine's "That's My Desire." Follows with some repartee with her other prop, "Susie," which she dresses up with the tunes, "If You Knew Susie" and "Gimme a Little Kiss."

For New York and other key TV cities Angel will have pre-sold audiences. Elsewhere, however, she will encounter little difficulty in scoring with theatregoers, for her talent is self-evident. Child hardly moves her lips and has a fine sense of timing. With careful coaching, she seems set for a promising career in any visual media. *Gilb.*

THE DENVERS (2)
Knife-Throwing
12 Mins.
Bellevue Casino, Montreal

Of the English music-hall circuit, the Denvers are doing their first North American stint at the Bellevue Casino. Team should be a cinch for any visual medium on this side of the Atlantic.

Male half of team makes entry in flashy western outfit doing a few rope tricks, with femme then doing some toe-tapping while also skipping rope.

Team goes into knife-tossing, with the girl as target. Denver throws them straight for the first round; then he covers his partner with a sheet of paper and, blindfolded, he heaves six knives and two hatchets at this trusting blonde. Payoff are flaming hatchets, with the lights turned down for a boffo finish.

Patter and intros are kept to a minimum, and plenty of razzle-dazzle maintains speed and effectiveness. *Newt.*

LOPEZ TRIO
Comedy Trapeze
6 Mins.
Palace, N. Y.

The Lopez Trio consists of catcher, straight and comic. Equipment is low-flying trapeze with a mat employed in lieu of net for the occasional drop-finishes.

The straight tricks are nifty in themselves, but turn's principal appeal is in the comedy flights, which are in the hilarious groove. The buffoon, dressed in high tints (sharp yellow jacket), scores in a number of shenanigans, one of them being a leap over the landing pedestal into the wings. Also wins attention with trouser undress, developing the gag via trouble in setting things to rights. Passing leap finish showcases the act's aerial virtuosity.

A natural for TV, also for stages with suitable dimensions, especially in the width.

LINDA LEE JONES
Songs
4 Mins.
Palace, N. Y.

This eight-year-old has teeveed on a number of top shows (Sullivan, Durante, Haley, Kate Smith). Blondish moppet, outfitted in pink, pipes in adult style, scoring with the only two numbers given her—"Great Big Beautiful Doll" and "Carolina."

Between tunes she goes off on a bit of tapping. Got a loud salvo at show caught (2), but while the kid is a comer, there is no doubt that her age accounted for at least some sentimental mitting. Voice is exceptional for age bracket. She backs it with good stage presence.

FRAN DOWIE & CANDY KANE
Comedy
14 Mins.
Empire, Glasgow

Fran Dowie, Canadian comic, impresses strongly with his nonchalant comedy. With his wife and partner, blonde Candy Kane, he does a very amusing takeoff of a film cowboy to score strongly.

The act is strong on novelty. Dowie spits flame toward the footlights, engages in western jargon and does a skit on film cowhands.

Strong, fresh material points to future click in important spots. *Gord.*

THE TROYANS (3)
Balancing
7 Mins.
Palace, N. Y.

This trio (one femme), show-openers at this house, is a good entry in the hand-to-hand line. Boys are suave and deliberate in manual gymnastics, splicing the turn with comedy byplay.

Tricks are accomplished with ease. Flashy costumes dress the act, and gal enhances it via guitar and chirp of "Guadalajara" as duo runs through one group of slow lifts. Top piece is male's leap over table to hands of partner. Above-par for general situations and TV.

EDDIE LAWRENCE
Tap Dancing
5 Mins.
Palace, N. Y.

Eddie Lawrence, spotted No. 2 on current Palace bill, is technically authoritative in his tap tattoos. Lad has youth and enthusiasm, but can improve his turn by relaxing a bit.

His best efforts are whirls and pivots, completed handily to earn a nice mitting.

A & V (Ampex)

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available for shooting film commercials and film sound work. It will have equipment to record on film soundtracks.

Another subsid, A-V Tape Libraries, which is selling pre-recorded music on tape, is expanding activities. It got some orders at the National Assn. of Music Merchants convention in Chi last month. For home use 14 reel programs are being sold. Additionally they will be rented on a subscription basis to hotels, restaurants and similar concerns which use background music. Reels are available in two speeds (7½ inches and 3¾ inches) and on single or double track.

Headed by Charles E. Rynd, former operations v.p. of ABC, the company brass includes Edgar Kobak, former MBS prez; Percy Deutsch, ex-head of World Broadcasting System; Fred Thrower, ABC-TV sales v.p.; Thomas P. Robinson, also an ABC exec; Russell O. Hudson, former ABC Coast recording chief, and others.

A&V has been doing about $100,000 worth of recording biz monthly and in 1950 made a gross profit of $130,000 from sales of recorders, parts, tape, etc. In addition to selling the recorders for broadcast purposes (including Voice of America), it also sells them to the Government for use in connection with guided missiles, radar and jet engine work.

This new field, "instrumentation recording," covers shock and vibration analysis, pulse storage for "electric brain" computers and data storage for telemetering (including measurements for guided missiles).

Saratoga Spots

Continued from page 1

legal beverages." An orch led by Frank D. Armond, until recently musical director of WPTR, Albany, and formerly in same job at WGY, Schenectady, is playing at Riley's. Club has no cover and no minimum.

The Brook opened with a revue featuring Al Perry, Jr., emcee-comic; Trudy Wayne, dancer; Jenny Lowry, songstress; Ann Conners' Models and Charlie Randall's orch. Randall produced the show.

Freddie Herman's orch is at Newman's. Toto Club is presenting a floorshow thrice nightly.

The entertainment picture here is the bleakest in a quarter of a century—barring the war years, when the race meeting could not be held. Numerous "for rent" signs are noticeable on side-street boarding houses, which is unusual for August.

The 88th racing season opened yesterday in perfect weather, paid attendance of 16,692, and a betting handle of approximately $750,000. Last year's preem turnout was about 12,000, and the mutuels took in $560,000.

Based upon first day's business, the trend at other tracks, and the Spa lid on off-course gambling, officials of the Saratoga Assn. expect an attendance increase of 5 to 8%, and a 10 to 12% hike in betting over 1950.

George Brandt Going Ahead on Road Plan Though 'Syndicate' Falls Thru

Although the proposed production-booking deal with a syndicate of road theatre managers has been abandoned, N. Y. subway circuit operator George Brandt says he is going ahead with the arrangement with most of the same group as individuals. The participants have already supplied their end of the financing and he is making advance preparations for the productions, he adds.

The reason the syndicate idea didn't work out, Brandt explains, is that the members have different situations and problems in their various towns, some being actual owners of their theatres, others representing owner syndicates and still others being merely paid employees with little voice as to policy. Moreover, he indicates, some of the originally mentioned participants may have feared incurring the ill-will of the United Booking Office and the Shuberts if they went ahead with the syndicate plan. At least two mentioned that they preferred to discuss the situation with Lee Shubert, who was in Europe until last week, before committing themselves.

Brandt claims that the only way the road theatre men will be able to get together is through some arrangement such as that planned for this season, and he predicts that by next year nearly all out-of-town managers will be participating. The UBO is bogged down by "dry rot," he says, and a co-operative system for producing and booking shows on a realistic economical basis is needed to save the road, he asserts.

Shows

Under the revised setup Brandt will send out productions of "Black Chiffon," with Mady Christians and Henry Daniell; "Gramercy Ghost," possibly with Sarah Churchill; "Season in the Sun," with Victor Jory and a femme costar to be selected; "Angel in the Pawnshop," with at least one Hollywood name lead, and probably other shows. Each play will have had a subway circuit tuneup. The individual road managers will participate in the financing on the basis of the length of time the shows will play their theatres. That is, houses that play one-week stands will put up one unit each, while spots that play split-weeks will contribute half-units, etc.

All the theatremen have booking contracts with UBO, and all shows will be booked through that office, but Brandt notes that he and the local managers will work out mutually satisfactory dates. Those

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Post-B'way Tour Nixed By Garfield for 'Boy', Snagging N.Y. Date

Worcester, Aug. 7.

Only one thing is holding up a Broadway revival of "Golden Boy" in the autumn, John Garfield said here last week. Two producers interested in it want him to tour it after New York, and the star doesn't want to.

Instead, he said, he has awaiting him a new Clifford Odets drama and a film about narcotics that he prefers to do.

Garfield, touring with six supporting actors, played "Golden Boy" to good grosses here last week, and is in Princeton, N. J., this week, the season's last stop. He'll use the same six players—Constance Ford, Harold J. Stone, Judson Pratt, Michael Lewin, Joe Bernard and Harvey Fine—if the play reaches Broadway, he said.

In 1953 he plans a New York repertoire of "Golden Boy," "Awake and Sing" and "The Big Knife."

Robert Lewis Starts Re-directing 'Jamie'

San Francisco, Aug. 7.

Robert Lewis started re-direction of "Three Wishes For Jamie," currently in its second week at the Curran. It was originally staged by Albert Lewis, who is co-producing with his son, Arthur.

Show has been trimmed from original three acts of its Los Angeles tryout to two. Other revisions are in the works. Tentative N. Y. opening is set for Sept. 17.

Kelly in Coast Vacation; Jory Making U Film

With the closing next Saturday night (11) of "Season in the Sun," at the Booth, N. Y., costars Nancy Kelly and Victor Jory will plane to Hollywood. The actress will vacation there for two weeks, and is due back Aug. 27 to start rehearsals in "Twilight Park," Richard Krakeur's production of A. B. Shiffrin's melodrama, under Paul Stewart's direction.

Jory will start work Sunday (12) in a Universal-International remake of "All Baba," in which his scenes must be completed in three weeks. Then he returns to New York for a television commitment before resuming the male lead in "Season" for the road tour.

Replacement leads will appear in "Season" on the subway circuit starting next Tuesday (14).

Seek Drake For City Center Spot

Alfred Drake may become supervising director of a musical comedy production unit at the N. Y. City Center. The actor-singer-director has been offered the spot by Morton Baum, chairman of the Center executive committee, but the fact that he would have to split the assignment with his Broadway activities may stymie the deal.

If Drake were to take on the Center duties he would require two assistants, preferably Peter Lawrence and Michael Ellis, he has indicated. Both are Broadway producers and ex-stage managers with whom he has worked on various shows. That angle would probably be acceptable to the City Center management. However, neither Drake nor Center officials are entirely convinced that he could successfully combine the Center assignment with his Broadway career.

At the moment, Drake is planning to star in a new version by Edward Eager of Pirandello's "Man, Beast and Virtue," to be produced by Lawrence, possibly with Harold Clurman directing. His last Broadway assignment was staging the musical, "Courtin' Time," of which Ellis was co-producer. He was the original Curley in "Oklahoma" and costarred as the original Fred Graham-Petruchio in "Kiss Me, Kate."

According to the Center's tentative plans, a musical comedy-operetta season would be offered at the municipally-sponsored theatre in the late spring-early summer. It has already been decided to discontinue the spring drama season, concentrating the Center's straight-play offerings in the midwinter period. Drake and Baum have already discussed tentatively a lineup of possible musical comedy and operetta titles.

MARCH-ELDRIDGE OPEN 'GARDEN' TOUR OCT. 29

"Autumn Garden," with Fredric March and Florence Eldridge in their original Broadway costarring parts, will open its tour Oct. 29 at the New Nixon, Pittsburgh. It is scheduled to tour for the full season.

March, who will star in Stanley Kramer's film version of "Death of a Salesman," is due back east Oct. 22, but producer Kermit Bloomgarden intends to start rehearsals of the Lillian Hellman drama a week prior to that, probably with Harold Clurman repeating his original staging. Clurman is currently in Europe.

Dazian's Honors Burnside

Dazian's, the theatrical fabric house, fetes R. H. Burnside, the vet legit theatre manager, tomorrow (Thurs.) at its West 44th St. headquarters in N. Y. The occasion will mark the 109th anni of Dazian's.

It will also be a birthday celebration for the head of the onetime New York Hippodrome.

Myers Recovering From Severe Illness

Richard Myers, co-producer of "Moon Is Blue," has reportedly recovered from a severe illness in Paris, where he has been vacationing for the last few months. According to word received at the Aidrich & Myers office in New York last week, the producer was stricken with ptomaine while in England to attend the opening of "Gainsborough Girls," the Cecil Beaton play being tried out there by A & M in association with Henry Sherek.

On his return to Paris, the producer was hospitalized with a lung infection.

Touring 'Alice' In Prod. Tangle

Musical version of "Alice in Wonderland," now touring the strawhat circuit, has begun to run into headaches. Besides meeting competition from the two current film editions of the Lewis Carroll yarn, the show has become involved in a production tangle between the company and stager Robert Perry.

Although it's still too soon to measure the effects of the release of the Walt Disney and Lou Bunin picture versions of the juvenile fantasy, indications are that it may severely crimp the boxoffice pull of the legiter. So far this summer, the stage musical "Alice" has been a moderate grosser, but with the two screen adaptations now in general release, in many towns simultaneously with or in advance of the strawhat production, the competition is expected to be brutal.

The situation between Perry and the troupe arose last week, while the musical package was at the Pocono Playhouse, Mountainhome, Pa. Having been informed that the performance had deteriorated since the show played its opening date, the week of June 18, at the Grist Mill Playhouse, Andover, N. J., Perry paid an unheralded visit to the Pennsylvania resort to see it.

After the performance he went backstage and suggested that the company have rehearsals. But since it was nearly the end of the week the Pocono management declined to pay for the rehearsal, as Actors Equity rules require. And after conferring with the cast, the Equity deputy, Roy Raymond, reportedly said the company preferred "not to bother."

That burned Perry, who next day phoned the managements of the

(Continued on page 59)

My L.A., Ltd., Takes 10-Year Theatre Lease; Mulls Other Shows

Hollywood, Aug. 7.

My L. A., Ltd., producing "My L. A.," legit revue financed by $173,000 public sale of stock, has signed a 10-year lease on the Forum Theatre, 1,766-seat nabe film house which has recently been operating on a weekend basis.

William Trenk, prexy of My L. A., Ltd., which has been in the works for about three years, announced casting will begin at once for an October opening. House will be closed for about five weeks prior to the opening for extensive alterations. Spokesman declined to say who is paying for the alterations but Sherrill Corwin, the theatre's owner, said he is rewiring the stage and doing some other alterations, with "My L. A." paying for "considerable" other changes.

It's planned for house to serve as a permanent legit spot for such attractions as My L. A., Ltd., will produce. House has no balcony.

About 700 investors have paid $102 per unit of stock. Scenery already built has cost $60,000. Stock prospectus estimates weekly operating expense of around $20,000, including undisclosed guarrantee and percentage deal for theatre.

Stock sale has been promoted by radio blurbs, with strong cooperation from the Junior Chamber of Commerce. Book is by Larry Gelbart, Bill Manhoff and Laurence Marks, and music and lyrics by Sammy Fain and Paul Francis Webster. Choreography is by Trudi Schoop, sets by Harry Horner.

Chicago Looks for Big Fall Season To Offset Recent Legit Famine

Chicago, Aug. 7.

The famine of legit attractions which has hovered over the Windy City for the past year, and particularly for the last six months, seems to promise a transformation for the fall season, which will turn the famine into a feast. For the past three months, Chicago has had only two attractions to garner the lush summer grosses brought by the vacationeers and convention-eers—"South Pacific" and "Moon Is Blue." Prior to that, only one or two plays dared venture in for a few weeks, most of which died here after their valiant attempts.

However, by the beginning of October, there will be six pieces of legit fare to offer the playgoers, in contrast to four at the same time last year. The future lineup is also much stronger, in the matter of script and star value. In October, 1950, there was "Come Back, Little Sheba" at the Erlanger; "Diamond Lil" at the Blackstone; "Innocents" at the Harris, and "Texas, Lil' Darlin'" at the Great Northern. With the exception of "Texas," all did good business, although "Diamond Lil" faded after the first of the year. At no time, including the ballet and opera, did the city play host to more than five offerings at one time.

Season is starting about the same time, with "Member of the Wedding" at the Erlanger Sept. 17 teeing off the occasion. It's also the first offering of the Theatre Guild. On Sept. 19 the Palace brings in "Gentlemen Prefer Blondes," which marks the switch for the former pic-spot to legit theatre. Built as the midwest showcase for RKO vaudeville, it has been double-featuring pictures for the past several years; from time to time slipping in roadshow film

(Continued on page 59)

'Room With Door' In Tryout at Dennis

"Room With a Door," melodrama by Joanna Wade, which Eunice Healey, Charles K. Freeman and Al Lewis plan to produce on Broadway this season, will be tried out at the Cape Playhouse, Dennis, Mass., the week of Aug. 27 as the closing bill of the summer. Estelle Winwood will be starred. Arthur Sircom, resident director, will stage.

For the Broadway production, requiring an elaborate single setting and a cast of 11, the budget will probably be $60,000.

Blondell Snarl On Barn Payoff

Joan Blondell's guest date last week in "Come Back, Little Sheba," at the Chevy Chase Summer Theatre, Wheeling, Ill., has erupted into a wrangle with the barn management and involves her agents and Actors Equity. There's a dispute over the gross, the terms of the actress' deal and even whether a contract was signed.

All accounts agree that the star played to capacity-plus trade, but there is disagreement over the amount of the gross, the seating capacity of the house, Miss Blondell's sharing arrangement and the circumstances surrounding the status of the contract.

After the closing performance Sunday night (5) there was an argument over the amount due the actress, and she refused to accept producer Bill Johnson's check. Matter was referred to Equity yesterday (Tues.).

The gross for the engagement was first reported to have been just short of $17,700, and that figure was reported to the star. Subsequently, VARIETY was informed the take had been $13,900. The check offered Miss Blondell was variously reported to have been for $5,300 to $5,900. On the basis of what she claims were the agreed terms, she figured her share should have come to about $7,700.

It's reported that due to a mixup of the mails, a contract signed by the management was not on file with Equity when the engagement began. The management reportedly asserts that Miss Blondell accepted a $2,000 guarantee, plus 33⅓ of the gross over $7,500. However, the actress says the deal was for a $2,500 guarantee, plus 50% over $7,500.

No solution had been reached at press time yesterday (Tues.), but indications were that Equity officials would investigate what terms were agreed upon, whether a contract was signed and, if not, why the engagement had been fulfilled.

JED HARRIS PAYS OFF BACKERS' JUDGMENT

Jed Harris last week paid a $13,701.03 court judgment obtained two years ago by a syndicate of backers of two of his stage productions, "Apple of His Eye" and "Loco." The action, brought two years previously, claimed no financial statements for the two shows had ever been filed and asked for an accounting of $20,000 invested by the group. Harris did not defend the suit.

The claim was brought by Savoy Productions, corporate entity of the syndicate. "Apple" was produced during the 1945-46 season and "Loco" was done in 1946-47. Both were staged as well as produced by Harris. The latter is currently active in television and has several legit plays listed for production on Broadway this season.

Payne Heads Texas U. Drama

Austin, Aug. 7.

B. Iden Payne, vet British stage director and actor, will head the U. of Texas drama department next year.

'Alive' Insurance Claims Settled; Judgment Vs. Katzell for 9G Ditto

With the settlement last week of insurance claims for the costumes on "Alive and Kicking," a judgment of $9,058 against co-producer William R. Katzell and his associate, Richard Diamond, was paid off. The insurance claims, for which the "Alive and Kicking" management had brought suit, were settled out of court for an undisclosed amount. The judgment, obtained last May in N. Y. Supreme Court, was in favor of Eaves Costume Co.

The insurance claims were made by co-producers Katzell and Ray Golden after a backstage fire Feb. 3, 1950, at the Winter Garden, N. Y., where the revue was playing. The costumes were covered by policies for $300,000 with the American Equitable Assurance Co. of N. Y., and $100,000 each with the Caledonian - American Insurance Co. of N. Y. and the Fireman's Insurance Co. of Newark. Claiming the loss of the costumes caused the closing of the show, the management asked payment of the entire production cost, which was set at $207,142.

After examination of the show's books and records, the insurance companies refused to pay the amount sought, but under the policy terms the management could not bring suit until a year later. When that became possible and court action was started the case was settled. Meanwhile, Eaves had sued and obtained the $9,058 judgment.

Other judgments against the management were obtained at the same time by Joseph Maharam, theatrical textile dealer, for $4,361; and for royalties by composer Sammy Fain, $784; lyricist Paul Francis Webster, $984; arranger A. Ross, $72, and composer-lyricist Sonny Burke, $212.

'Make Wish' Chorus Paid $2,700 on Claim

Members of the chorus of "Make a Wish" were paid over $2,700 last week in payment of a claim against the management. The case, brought by Chorus Equity, involved extra duties for 36 ensemble singers and dancers and performance fees for the recorded edition of the musical.

"Wish" recently closed after a 13-week run at the Winter Garden, N. Y.

Kenwith Explains 'Deadwood' Beef Claims Arden Was Aware of Setup

Eve Arden, who complained to Actors Equity last week about what she called excessive "deadwood" on the boxoffice statement for her recent appearance in "Here Today" at the McCarter Theatre, Princeton, was fully aware of the system of passes and two-for-ones used at the spot, and had no justifiable complaint, according to Herbert Kenwith, producer there. The pass and "twofer" setup, the same as he has used for five years, has helped produce maximum grosses for the strawhat, and has been acceptable to every other star to play there during that period, Kenwith says.

According to the producer, his press list includes 121 names of critics for publications in New Jersey and Pennsylvania as far distant as Philadelphia, and comprising 242 free seats for the week. He also issues twofers, mostly for merchants who show his display cards and otherwise provide free ballyhoo for the theatre and for people who supply gratis properties, furnishings, etc. The twofers, which last week totaled 684, are good only Monday and Tuesday nights, always the lightly attended performances at Princeton. Even with the twofer trade included, there were nearly four rows empty in the orchestra at the Monday night show during Miss Arden's appearance, notes.

For the entire week of "Here Today" there were 3,757 orchestra seats sold at regular scale (including 684 paid-for twofer tickets), plus the 684 free admissions on the twofers, 242 passes, 34 theatre party tickets sold at a group rate and 1,379 unsold. That accounts for the 762 orchestra seats for eight performances. The 315-seat balcony, for which no passes or twofers are issued, went virtually clean at all evening performances. It is closed at matinees.

Miss Arden's share of the week's estimated $11,300 gross under her guarantee-plus-percentage deal was $3,764.52, Kenwith reports. He argues that such a fee for a non-sellout week seems substantial, even for a Hollywood star, and not call for recriminations and accusations on her part. At any rate, it left him little profit on the engagement, he adds.

When Miss Arden played Princeton last year in "Over 21," she grossed nearly $8,700 with precisely the same pass and twofer policy in effect. Apparently because of the considerably lower operating expense at theatre at that time (when the general cost structure was lower), the operating profit was approximately $2,200, the best week of the season for the spot. The star was fully aware of his b.o. policy then and knew it was the same this year, Kenwith asserts.

Miss Arden can apparently do nothing about the issuance of twofers during the recent date, but her contract this year contained a clause giving her approval of the pass list. Kenwith concedes that he did not submit the list to the actress, but says he obviously could not be in the position of refusing regular press courtesy to the critics who habitually cover the house.

He declares that after Miss Arden's agent had questioned the pass setup, he submitted a special press list to the actress, including the addresses of all the reviewers. "I suggested that if she doubted the authenticity of the list she might write to any or all the people on it and verify that they were entitled to the seats and had used them for profession purposes," he says.

Officials of Equity, to whom Miss Arden complained, reportedly informed her that the union, with which producers have bonds posted, would force Kenwith to pay her the contractual percentage on the 242 passes if she presses the case. She has apparently made no move to do so, however.

Mercer Island Summer Theatre, only strawhat group active in Seattle this summer, opened last night (Tues.) with "He Who Gets Slapped," in conjunction with the Seattle Seafair celebration. Theatre is now in its fifth season and "Slapped" is the 13th production. **Aristelle Macdonald** directs.

LAMB CLICK IN 'SHOES' IN OUTDOOR L'VILLE

Louisville, Aug. 7.

"High Button Shoes," fourth in the six-week summer musical stock season at Iroquois Amphitheatre, wound up it's seven-day stand playing to three sellout performances Friday-Saturday-Sunday (3-4-5). Louisville Park Theatrical Assn., producer of the shows, has been favored with perfect outdoor weather to date.

Gil Lamb, local favorite, socked home in "High Button Shoes," with his comedy and eccentric dancing, in addition to his nitery routine. Joe E. Marks, Jack Whiting, Audrey Meadows, William Kimbell, Dorothy Keller, Arlyne Frank and Taggart Casey were in support.

Season has two more weeks to go, "Song of Norway" opening yesterday (Mon.), with Rodgers and Hammerstein Festival scheduled to bring the open-air season to a close beginning Aug. 13.

Holliday-'Dream' Wow $16,500, Pitt

Pittsburgh, Aug. 7.

Two-week engagement of Judy Holliday in "Dream Girl" at Bill Green's Arena Theatre was one of biggest strawhat grosses ever rung up in this area. Second stanza brought $16,700 at $2 top, more than a grand over preceding session. That was due to the extra seats which went in at every performance, as well as some standing room.

On the fortnight, "Girl" did nearly $32,500, giving Miss Holliday a windfall at her $5,000 weekly guarantee plus %. Out of that, however, she paid her two leading men, Richard Derr and Walter Klavun, a traveling director and a stage manager. Pittsburgh stand marked the end of her brief barnyard tour in Elmer Rice comedy since she's due back on the Coast the end of this month to begin a new picture for Columbia. Arena Theatre currently has Ruth Chatterton in "O Mistress Mine" and closes next week with Lillian Gish in "Miss Mabel."

Summer opera company slipped back again last week with "Girl Crazy" after hitting the top with Patrice Munsel in "Rose Marie." George Gershwin musical, with Joy Hodges, Yvonne Adair, Byron Palmer, Leo Fuchs and Milton Frome, did only $35,000, considerably under the nut. Al fresco project presently winding up with "Show Boat," starring Gene Lockhart.

'ANGEL' MODEST $66,300 IN DALLAS FORTNIGHT

Dallas, Aug. 7.

"I Married An Angel," fourth indoor offering of State Fair Musicals' 1951 season, closed Sunday (5) showing a good $66,300 from 42,000 payees for the fortnight's 14 performances. Rodgers & Hart revival had smallest gross of the four summer stagings thus far, falling slightly under the $66,700 take from "Where's Charley?", the '51 opener. Terrific Texas heat, however, cut sharply into amusement boxoffices here last week, with 100-degrees or better registered daily during Aug. 1-5.

"Angel" deserved a better weather break as Arlene Dahl, Vera Zorina, John Brownlee, Hiram Sherman, Xenia Bank, John Holloway, Jere MacMahon and David Nillo were kudosed all the way, with top honors to ballerina Zorina.

Next-to-closing production, "Miss Liberty," opened Monday (6), starring Dick Haymes and featuring Nola Fairbanks, Odette Myrtil, Marilyn Day, Kenneth Triesch, Jack Rutherford, Norris Greer, Michael Pollock and Lou Marcella.

'Crowd' Capacity $5,300

Stockbridge, Mass., Aug. 7.

"One's a Crowd," Eugene Raskin" new comedy, premiered with Paul Hartman in lead, drew capacity $5,300 in 436-seat Berkshire Playhouse here last week.

Top price was $2.94.

D. C. Safety Measures Nix New Stock Bow

Washington, Aug. 7.

Last-minute nix by local officials has short-circuited tonight's (Tues.) scheduled opening of a new stock company at the converted Atlas Theatre here. The spot was to have preemed with "Respectful Prostitute," but authorities threw a stymie by ruling that an asbestos curtain and sprinkler system would have to be installed. Cost involved would run to $50,000, it's figured.

William Robins, who formerly had a stock company in Atlantic City, had taken a lease on the 900-seat former film house and had hired an Equity company.

K.C.'s Al Fresco Latest Summer Click in 1st Yr.

Kansas City, Aug. 7.

Outdoor summer theatres, producing large-scale musicals and operettas, now represent a continuing and flourishing phase of show business. It's a comparative newcomer, scarcely dating back more than a couple of decades. Even then summer musicals made little headway, outside of one or two spots, until the postwar years.

Now the outdoor musical is flourishing in a dozen U. S. cities, keeps a host of players and musicians working regularly during the usual summer off-season, and likewise employs a great many technical and production people. As a "new" facet, outdoor summer theatre is standing on its own and is here to stay, according to Richard H. Berger, producer-director of Kansas City's Starlight Theatre, newest to join the outdoor musical ranks.

"There was a time not so long ago when summer musicals were figured sort of fly by night and generally considered to be operating on a catch-as-catch-can basis. That's long gone, and in its place is a flourishing circuit of topnotch theatrical productions. It's not only fortunate for the show biz professionals, but it is encouraging so see how the paying public has taken to the idea," Berger said.

What sparked the Berger comments last week were indications that the Kansas City theatre will wind its 10-week season in the black. Now well into the second half of its first season and with long-awaited hot weather in force, attendance is bullish and pushing weekly grosses into the $60,000-$70,000 bracket. It appears now that only extended bad weather or an unusual sag in the production quality can stop the season from a near-$600,000 take. "Rose Marie" in the fifth week hit the peak with an estimated $65,000, and "Chocolate Soldier" last week topped that. Advance sales for the balance of the season insure a near-capacity pace. Nut for the season is figured at around $450,000.

Berger is quick to point out that all this is happening in the very first season. Much of the success he credits to the theatre itself, "the most complete one of its kind in the country." The theatre is any producer's dream, Berger said. The theatre also gets plenty of civic promotion.

Army, Civil Servicers Do Alaska 'S. Pacific'

Kodiak, Alaska, Aug. 7.

Armed forces and civil service personnel at the naval base here will present their version of "South Pacific" in 26 performances at Alaskan bases.

Alaskan version is being directed by Ross P. Bowman, assistant stage manager of the Chicago company, who has been here for the past few weeks directing rehearsals. Shows will be given here, at Adak, Anchorage and Fairbanks for armed forces and their families only. Troupe will travel in two Air Forces C-54s.

Emile DeBecque will be played by M/Sgt. Dave Leonard, Air Force; Nellie Forbush by Ruth Wichelman, civil service employee; Lt. Cable, Corp. John Nolan, Air Force, and Bloody Mary by Therese Kochendarfer, civil service employee, who was formerly with the San Carlo Opera Co. music will be furnished by the Naval Base orchestra.

Opening is set for Aug. 22.

Claudette's 12G Cracks Dennis Mark; Douglas-Hasso in SRO at Westport

GRIST MILL CANCELS 'YANKEE,' SKEDS 'HAPPY'

Andover, N. J., Aug. 7.

On the basis of adverse reports, the Grist Mill Playhouse has cancelled the scheduled engagement here the week of Aug. 27 of the touring "Connecticut Yankee" revival, starring Paula Laurence. Instead, it will present "Happy Time," which recently closed on Broadway. Rodgers and Hammerstein, producers of "Time," have released the rights for a few barn locations but plan to tour the original production in the fall, following its current subway circuit run.

Last week the Grist Mill had its best gross to date, over $7,200 for eight performances of "Brigadoon," including an extra matinee. Current bill is "Rain," with Lawrence Tibbett. Next week brings Joan Blondell in "Come Back, Little Sheba" and the week of Aug. 20 offers Ruth Chatterton and Barry Thomson in "O Mistress Mine." The week of Sept. 3, probably the season windup, will be Eve Arden in "Here Today."

Chi Area Barns Have Hot Season

Chicago, Aug. 7.

Strawhat activity here, which prewar was limited to one Equity house, is blossoming out to full-scale competition to regular legit locations in gross take. Not only are barns reporting $9,000 to $11,000 gross weekly, which is comparable in cost and net to downtown spots averaging $17,000 to $19,000, but are also finding new or dormant theatregoers from those who formerly attended part films or are video fans.

Joan Bondell last week, in "Come Back, Little Sheba" at the Chevy Chase Summer Theatre at nearby Wheeling, Ill., racked up a torrid amazing estimated $13,900 at top. From last Tuesday opening through Sunday, including Wednesday and Sunday matinees, house was sold out.

In the musical tent field, North Shore Musical Theatre, under the operation of Barrie O'Daniels, is grabbing from $13,000 to as high as $17,000 weekly for musical comedies. Last week, with "Song of Norway," it captured $14,000.

Nearby, in Highland Park, the Tenthouse arena, with a permanent company of Equity members who also play Palm Springs, Cal., in the winter, under the aegis of Herb Rogers has been averaging top b. o. of $8,000 to $9,000, with last week's "Skin of Our Teeth" yanking in $9,500. Group is in its fourth year.

Further west is the Shady Lane Players, the oldest Equity organization in the area. On the southwest side, Shady Lane, under the management of Marshall Migatz, who instituted name policy in this area at Chevy Chase, has been hitting around $10,000, with the exception of last week, with John Loder in "Second Threshold," which captured only mild $6,500.

The only group in the city proper is Drury Lane, also a tent operation under Danny Goldberg's management, which after a weak start started roiling with Willie Shore and seems to be doing well with current two-weeker of John Carradine in "Dracula." Newest entry is Miller Theatre, southeast of the city, which started less than a month ago, and which is reorganizing its company.

Mae West-'Lil' Record $16,616 at Princeton

Princeton, Aug. 7.

Mae West in "Diamond Lil," as a substitute bill for the cancelled John Barrymore, Jr., in "Hasty Heart," last week drew the highest gross of the season to date at the 1,448-seat 1TB... eta et McCarter Theatre here, racking up a smash $16,616 for eight performances. Producer Herbert Kenwith claims it was the record gross in his five years' operation of the strawhat.

"Golden Boy," starring John Garfield, opened last night (Mon.) with a heavy advance.

Dennis, Mass., Aug. 7.

Claudette Colbert, starring in a tryout of Noel Coward's "Island Fling," last week broke all boxoffice records in the 20-year history of the Cape Playhouse here. The film actress grossed $12,001, topping the former mark of $11,650 set last summer by Gertrude Lawrence and Dennis King in "Traveler's Joy." In both cases the show played to absolute capacity, but in Miss Colbert's case the management cut down the free list for press and promotion.

This was the second consecutive week that Miss Colbert had broken Miss Lawrence's b.o. mark, having done the same thing the previous week at the Westport (Conn.) Playhouse, where she's playing a return engagement this week. Current at the Cape Playhouse here is "Berkeley Square," with Jeffrey Lynn and Barbara Britton.

At Richard Aldrich's other Cape legiter, the Falmouth Playhouse at Coonamessett, Mass., Constance Bennett and Donald Woods had a near-capacity $10,400 in "Skylark." This week's offering at the spot is Arthur Treacher in "Clutterbuck."

Both the same management's tent operations dipped a bit last week. The Cape-Cod Music Circus, at Hyannis, pulled a fine $15,900 the South Shore Music Circus, at Cohasset, got nearly $12,000 on "Blossom Time." For the current week, "Blossom Time" is playing Hyannis, while "Merry Widow" is at Cohasset.

Olivia's New Record

Clinton, Conn., Aug. 7.

Olivia de Havilland, starring in "Candida," set a new boxoffice record at the Clinton Playhouse last week, grossing $7,953 in the regular eight performances at $2.46 (plus tax). House seats 526.

"Alice in Wonderland," current bill at the Playhouse, cancelled the regular opening performance last night (Mon.) in favor of an extra matinee Saturday (11), in addition to the regular matinees tomorrow (Wed.) and Friday (10). Next week brings John Loder, with Howard Erskine and Keith Palmer, in "Second Threshold," with Constance Bennett and Donald Woods starring the week of Aug. 20 in "Skylark" and Edward Everett Horton as the season-closer the week of Aug. 27 in "Springtime for Henry."

Douglas-Hasso SRO $12,100

Westport, Conn., Aug. 7.

"Glad Tidings," with Melvyn Douglas and Signe Hasso costarred, had a sellout eight performances last week at the Westport Country Playhouse, with a gross of just over $12,100, second-highest in the barn's history. This week is due to break all its existing records with Claudette Colbert doing a repeat in Noel Coward's "Island Fling." The film star set a new record of $12,403 two weeks ago in the same show, but will top that figure because no press list is involved for the return.

According to Harold Bromley, producer of "Tidings," the Edward Mabley comedy will definiteiy be presented on Broadway this season. He says that the author, who

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'BOHEMIAN' SOCK 52G, IN ST. L. MUNY WEEK

St. Louis, Aug. 7.

"The Merry Widow," one of the best coin-grabbers of the Municipal Theatre Assn.'s repertoire, has been revived for the eighth time since 1923 in the al fresco Forest Park Playhouse. The Lehar operetta teed off another seven-night stand last night (Mon.) to fine weather and a mob of 9,300 that laid out an estimated $4,500 for the opening.

Wilma Spence and Ralph Herbert click in the lead roles. Outstanders in support are Roy Atwell, Jim Hawthorne, Leonard Elliott, Edwin Steffe and Lois Hunt. Mary Raye and Naldi, specialty dancers, also scored.

"The Bohemian Girl," another revival, wound up a one-week stand Sunday (5) with a neat gross of approximately $52,000. Jean Maderia, a native making her first Forest Park appearance, scored along with Walter Cassel, Dianna de Sanctos, Donald Dame, Edwin Steffe, Thomas Hayward, Evans Thornton, Patricia Bowman and Robert de Voye.

'Roberts' Wins 39G In Final Week At L.A., 'Guys' 53G In 8-Wk. Start

Los Angeles, Aug. 7.

Best local legit week in some time brought a $135,000 torrent into four boxoffices last week as "Mr. Roberts" exited. Strong "Guys and Dolls" and "Finian's Rainbow" openings helped swell the tally.

Outlook is slow for next several weeks, however. "Roberts" exit darkened the Biltmore, with nothing in sight and no prospect of more new productions until after Labor Day.

Estimates for Last Week

"Finian's Rainbow," Greek (1st wk) (4,400; $3.90). Started off with a mild $36,000; it's a reprise from last season.

"For Love Or Money," Ivar (1st wk) (376; $3.60). Opened Saturday (4) to near capacity $900 opening night biz.

"Guys and Dolls" Philharmonic Aud (1st wk) (2,670; $4.80). Smashing $53,000 start of a scheduled eight-week run. Cutrate season tickets, in effect first four weeks, limiting dollar take.

"Mr. Roberts," Biltmore (6th wk) (1,636; $4.20). Final week hit $39,000, including $4,500 on special Sunday Equity benefit performance. Absolute capacity and could have stayed another four to six frames. Six-week total of $207,300 represents an operating profit on the local run of around $52,000.

Touring 'Alice'

Continued from page 57

Clinton (Conn.) Playhouse, where the show is playing this week, and the Westport (Conn.) Country Playhouse, where it's booked for next week, demanding that his name be taken off the program as stager. The director asserted that he no longer cared to accept responsibility for the musical, remarking that John Henson, who plays the Gryphon, is the only member of this cast still giving a satisfactory performance.

This week, the Westport management sent two members of its production staff, Elliott Martin and Judy Fineman, to Clinton to look over the show and, if necessary, advise on restaging and re-rehearsal. The Westport management has agreed to pay for the extra rehearsals, if any. After discussing the situation with the company and hearing its account of almost constant changes and rehearsals at the various barns the musical has played, Lewis Harmon, Clinton manager, gave permission to cut the pre-opening rehearsal there to a minimum, so the players could get a breather.

According to cast members, the production had only a week's original rehearsal before the Andover premiere. Since then, the local management at practically every date has insisted on revisions and there have been long rehearsals before each opening, so the troupe hardly knows what it's doing and the players are groggy.

They claim they did not refuse Perry's request for extra rehearsals, but merely declined to okay a waiver of the Equity rule requiring pay for it. Under the circumstances, they believe they were justified.

Current Road Shows

(Aug. 6-19)

"Guys and Dolls" (Allan Jones, Jan Clayton)—Philharmonic Aud., Los Angeles (6-18).

"Moon Is Blue"—Harris, Chicago (6-18).

"South Pacific" (Richard Eastham)—Shubert, Chicago (6-18).

"Three Wishes for Jamie" (John Raitt, Marion Bell, Cecil Kellaway) (tryout)—Curran, San Francisco (6-18). Reviewed in VARIETY, July 4, '51).

SUBWAY CIRCUIT

"Black Chiffon" (Mady Christians)—Jamaica, Jamaica, L. I. (7-12).

"Gramercy Ghost"—Windsor, Bronx (7-12); Brighton, Brighton Beach, N. Y. (14-19).

"Happy Time"—Brighton, Brighton Beach, N. Y. (7-12); Jamaica, Jamaica, L. I. (14-19).

"Oklahoma" — Flatbush, Brooklyn (7-12); Windsor, Bronx (14-19).

"Season in the Sun"—Flatbush, Brooklyn (14-19).

NEGRO CIRCUIT

"Detective Story"—Bedford, Brooklyn (8-13); Howard, Washington, D. C. (15-20).

"Rain"—Apollo, Harlem, N. Y. (8-13); Bedford, Brooklyn (15-20).

'CHOC. SOLDIER' BOFFO $70,000 IN KAYCEE

Kansas City, Aug. 7.

"Chocolate Soldier" wound up its week's run Sunday night with nearly 55,000 in attendance for the seven performances at the local outdoor summer musical theatre, considerably over capacity and accounted for by standees at four of the seven performances. This means a take of $70,000, virtually all that can possibly be squeezed into the new theatre. Nut for the week was about $45,000.

"Brigadoon" opened yesterday (Mon.). Cast is headed by John Tyers, Jeff Douglas, Billy Redfield, Glenn Burris and Gloria Hamilton.

Ex-Aide Sues Lesser For $2,625 Salary; Phone Co. in Claim

Arthur Lesser, producer of "Two on the Aisle," at the Hellinger, N. Y., was involved in twofold legal complications last week. Both stem from his last Broadway show, "Along Fifth Avenue," a revue flop of the 1948-49 season. One is a claim for allegedly unpaid salary to a former employee and the other for an unpaid telephone bill.

The salary claim, brought by Phyllis Dukore, covers $2,625 allegedly covering the unpaid balance of wages for 12 weeks from June 26, 1949, to Sept. 17 of the same year, and for 27 weeks from April 1, 1950, to the following Oct. 7. According to Miss Dukore's suit, her salary as stenographer and office manager for Lesser was $75 a week and the amount due her for the periods covered was $2,925, of which the producer paid her $300.

In an action brought in N. Y. Municipal Court, the plaintiff sought summary judgment. According to her attorney-uncle, Isaac Dukore, she did not expect Lesser to dispute the claim, so her motion did not include substantiating evidence. However, Lesser entered a general denial that any money is owed her and made the counter-assertion that she was overpaid to the extent of $350. On the ground that the defendant's affidavit presented "matters which raise triable issues," the court denied the summary judgment motion.

Miss Dukore is now employed in the office of Cy Feuer and Ernest H. Martin, producers of "Guys and Dolls." Her attorney will move to examine Lesser before trial.

The producer's lawyer, Bernard Fliegel, described the action as a nuisance suit, asserting that this and other claims against Lesser stem from the recent click of "Two on the Aisle." He said the other case against the producer last week, a judgment obtained by the N. Y. Telephone Co. for an unpaid bill for $238, is in process of being settled. Until the court claim was made for the amount, Lesser did not even know about it, the attorney said, explaining that the producer's previous lawyer was supposed to have taken care of the matter. Lesser himself was not available for comment.

Kay Francis-'Mirror' Fair $6,300, Matunuck

Matunuck, R. I., Aug. 7.

Kay Francis, starring in George Oppenheimer's "Mirror, Mirror," with Joel Ashley featured, grossed a moderate $6,200 last week at the Theatre-by-the-Sea here.

Eva Gabor in "Her Cardboard Lover," with Douglas Watson, is the current bill, replacing cancelled booking of John Barrymore, Jr., in "Hasty Heart."

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Lace on Her Petticoat" (C)—Herman Shumlin, prod.-dir.

HOLLYWOOD

"Love and Let Love" (C)—Anthony Brady Farrell, prod.; Louis Verneuil, dir.; Ginger Rogers, star.

'Jamie' Fine $34,500, 'Sweet' $31,700, Frisco

San Francisco, Aug. 7.

"Three Wishes For Jamie," with John Riatt and Marion Bell, the final offering in the Civic Light Opera season series, opened last week to mixed reviews, but with hefty subscriptions hit a fine estimated $34,500 for its first stanza at the 1,775-seat Curran. Top is $4.80.

"Bitter Sweet," which preemed at the 3,300-seat Opera House on Monday (30), rated lukewarm notices, but star Anne Jeffreys wound up with the nod from all crix. Show garnered only thin $31,700 for its first frame, with house scaled to $3.80.

Blair Return Ups 'S.P.' to $46,200; 'Moon' $20,000 Chi.

Chicago, Aug. 7.

Chicago legit twosome which hurdled the usual July doldrums in good fashion seems set for equally fine grosses in August. "South Pacific" took a turn for the better with the return of Janet Blair after a month's vacation. "Moon Is Blue" is running way ahead of its New York counterpart.

Nothing due in August but by Oct. 1 six attractions will be crowding the scene.

Estimates for Last Week

"Moon Is Blue," Harris (14th week) ($4.40; 1,000). Bright $20,000.

"South Pacific," Shubert (38th week) ($5; 2,100). Coming back to near top mark with $46,000.

Chi Season

Continued from page 57

attractions. The 2,500-seater will go through renovation, especially backstage, during August.

"Happy Time" is set for the Blackstone, with possible starting date around Oct. 8, although this may be shifted back one or more weeks. "Stalag 17" is another definite, due in at the same time at the Selwyn, which has been used as a roadshow pic location for the past months.

TV Studios Threat

The only theatre not spoken for, at this time, is the Great Northern, which last housed "Lost in the Stars" last November. Shuberts were trying to get "Blondes" for it, but the Herman Levin management decided for the Palace's larger seating capacity. Studebaker, only other available spot, is being used by NBC television for programming. If NBC decides to renew the lease, which comes up next winter, that will take this theatre out of the running.

With the need for further tele studios, it might be that several other legit stands would change over to the new medium. With the coming in of "Guys and Dolls" late in November to replace "South Pacific" at the Shubert, there might be a legit housing shortage.

Chicago Civic Opera House is also looking for some plays, although it has an impressive lineup of operas, ballets and concerts. There is also the perennial talk of reopening the old Auditorium, but nobody seems to want to come up with the $500,000, at least, that it would cost to refurbish the landmark.

Rev. Hartke in Report On Theatre in Germany

Burlington, Vt., Aug. 7.

Rev. Gilbert Hartke, head of Catholic U. drama department, visited here last week on his way back from a six-week survey of the German theatre for the State Department. He stopped to see his Repertory Alumni Players, resident company this summer at St. Michael's Playhouse in suburban Winooski Park, in "The Old Ladies." The other half of the company was presenting "Skin of Our Teeth" at Merrimack Playhouse, Concord, N. H.

Pending its submission to the State Department, Father Hartke declined to reveal the details of his report, but merely indicated that it deals with the impact of shows imported to postwar Germany and covers the status of the theatre there on professional, college and community levels.

Summer Lull Still Stifles B'way; 'S.P.' Off to $49,700, 'Aisle' $38,400 'King,' 'Guys' Now the Only Sellouts

Business on Broadway last week was generally about even with the previous frame's seasonal low. A few shows sagged a bit further, but a couple registered gains and there were indications that the downtrend may have leveled off.

Total gross for all 13 shows was $340,100, or 68% of capacity (for the corresponding week last year, the 15 current shows grossed $307,100, or 65% of capacity).

Six representative medium draws last week did only 44% of capacity (a decrease of 2% from the previous week). The previous week's total for all 15 shows was $379,300, or 65% of capacity.

Indicating the severity of the seasonal slump, "South Pacific" failed to have a clean rack last week, the first time in its 28-month run that the Rodgers-Hammerstein steamroller had failed to sell out. "Guys and Dolls" and "King and I" are now the only capacity draws. (Of course, like every other show on the boards, "South Pacific" had previously had empty seats as brokers swallowed tickets rather than risk allotment cuts by making returns—but the musical always collected on all locations and had a sellout on the books).

Possibly spurred to some extent by the cooler weather, attendance perked a bit around the street Saturday night (4), giving the week's receipts a modest boost. And in the case of "Seventeen," the gross topped the preceding stanza. The new entry, "Two on the Aisle," eased a bit and "Season in the Sun," also taking a dip, announced closing for this week.

Business is expected to be about the same this week, with the seasonal upturn probably starting next week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

*Other parenthetic figures refer, respectively, to top price, (*indicates using two-for-ones), number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.*

"Affairs of State," Music Box (45th wk) (C-$4.80; 1,012; $26,874). Almost $10,700 (previous week, $11,400).

"Call Me Madam," Imperial (43d wk) (MC-$7.20; 1,400; $51,847). About $47,300 (previous week, $49,200).

"Gentlemen Prefer Blondes," Ziegfeld (87th wk) (MC-$6; 1,628; $48,244). Approached $19,000 (previous week, $19,400); closing Sept. 15, to tour.

"Guys and Dolls," 46th Street (37th week) (MC-$6.60; 1,319; $43,904). The limit, $44,400 again.

"King and I," St. James (19th wk) (MC-$7.20; 1,571; $51,717). Went clean again; $51,700 (previous week, $51,600).

"Rose Tattoo," Beck (27th wk) (D-$4.80*; 1,124; $28,000). Just over $12,000 (previous week, $12,200).

"Season in the Sun," Booth (45th wk) (C-$4.80; 766; $20,235). Nearly $7,400 (previous week, $8,100); closing next Saturday (11), to play the subway circuit and then go on tour in the fall.

"Seventeen," Broadhurst (7th wk) (MC-$6; 1,160; $37,000). Almost $17,000 (previous week, $15,100).

"South Pacific," Majestic (120th wk) (MC-$6; 1,659; $50,186). Had unsold tickets for the first time; nearly $49,700 (previous week, $50,300.)

"Stalag 17," 48th Street (13th wk) (CD-$4.80; 921; $21,547). Almost $11,100 (previous week, $11,200).

"Tree Grows in Brooklyn," Alvin (16th wk) (MC-$7.20; 1,331; $47,167). Nearly $15,600 (previous week, $16,200).

"Two on the Aisle," Hellinger (3d wk) (R-$6; 1,527; $48,500). Hit $38,400 (previous week, $40,100).

FUTURE SCHEDULE

"Lace on Her Petticoat," Booth, Sept. 4.

"Border Be Damned," Royale, Sept. 10 (trying out in strawhat).

"Three Wishes for Jamie," unspecified theatre, Sept. 17 (trying out).

"Out West of Eighth," Barrymore, Sept. 18.

"Twilight Park," unspecified theatre, Sept. 24.

"Love and Let Love," unspecified theatre, Sept. 25 (rehearsing).

"Buy Me Blue Ribbons," unspecified theatre, Sept. 27.

"Remains to Be Seen," Morosco, Oct. 3.

"Saint Joan," Cort, Oct. 4.

"Music in the Air," Ziegfeld, Oct. 6.

"Top Banana," unspecified Theatre, Oct. 11.

"Paint Your Wagon," unspecified theatre, Oct. 15.

"Barefoot in Athens," unspecified theatre, week of Oct. 22.

"Philemon Complex," unspecified theatre, Oct. 26.

"Gigi," Fulton, Nov. 21.

"Nini," Royale, week of Nov. 22.

"Point of No Return," unspecified theatre, Dec. 12.

"Caesar" - **"Antony"** (Olivier-Leigh), Ziegfeld, Dec. 19 (current in London).

'SHUFFLE' REVIVAL BUDGETED AT $150,000

Financing is going forward for a 1951 "Shuffle Along," exactly 30 years since the late Florence Mills starred in this Negro legit musical at the old Daly's 63d St. Theatre, New York. Pearl Bailey is set to star in the revival which Irving Gaumont will produce. Production is budgeted at $150,000.

Noble Sissle & Eubie Blake will add eight new songs to the original score which produced such hits as "Just Wild About Harry," "Love Will Find a Way" and 'Banana Days." John Mason will replace the late Aubrey Lyles as partner to Flournoy Miller, original comedy stars of the musical. Miller wrote the book for "Shuffle."

John Murray Anderson will direct; dances by Henry Le Tange; settings, Perry Watkins. Berry Bros. and Billy Banks are among those mentioned for the cast.

'Lucasta' Mild 8G, Olney; Crix Are Being Tough

Olney, Md., Aug. 7.

Olney Theatre wound up another session of "just getting by" at $7,000 for Ann Corio in "Anna Lucasta." The strawhatter, midway between Washington and Baltimore, has suffered this season from crushing treatment by drama desks, and is winding up mid-season just about even.

Jessica Tandy and Hume Cronyn in "Fourposter," which opened tonight (Tues.) shows promise. Basil Rathbone in "Giaconda Smile" bows next Tuesday (14).

Strawhat Tryouts

(Aug. 6-19)

"Alice in Wonderland"—Clinton (Conn.) Playhouse (6-11); Westport (Conn.) Country Playhouse (13-18) (Reviewed in VARIETY, June 27, '51).

"An Innocent in Time"—Provincetown* (Mass.) Playhouse (6-18).

"Ask Me No Questions"—Arena Theatre*, Orleans, Mass. (7-11).

"Border Be Damned" (Eddie Dowling) — John Drew Theatre, East Hampton, L. I. (13-18) (Reviewed in VARIETY, Aug. 1, '51).

"Deception by Design"—Arena Theatre*, Orleans, Mass. (7-11).

"Fourposter" (Jessica Tandy, Hume Cronyn)—Olney (Md.) Theatre (7-12) (Reviewed in VARIETY, July 11, '51).

"Glad Tidings" (Meivyn Douglas, Signe Hasso) — Ogunquit (Me.) Playhouse (6-11); Boston Summer Theatre (13-18) (Reviewed in VARIETY, June 13, '51, under title "Sacred and Profane").

"Island Fling" (Claudette Colbert)—Westport (Conn.) Playhouse (6-11) (Reviewed in VARIETY, July 25, '51).

"Let's Take Stock"—Arena Theatre*, Great Neck, N. Y. (8-12).

"Mirror, Mirror" (Kay Francis)—Ivoryton (Conn.) Playhouse (6-11); North Shore Playhouse, Beverly, Mass. (13-18) (Reviewed in VARIETY, July 18, '51).

"My Friend Irma" — Lincoln Park (N. J.) Summer Theatre (7-12).

"River Boy"—Barn Stages, Nantucket, Mass. (14-19).

"Some Sweet Day"—Barter Theatre, Abingdon, Va. (6-8).

"Told to the Children" (Miriam Hopkins) — Corning (N. Y.) Summer Theatre (6-11).

"Woman with Red Hair"—Circle Theatre, Chelsea Hotel, Atlantic City (6-11) (Reviewed in VARIETY, May 23, '51).

(*Indicates non-Equity).

Strawhat Reviews

Mr. Thing

Abingdon, Va., July 30.

Robert Porterfield production of fantasy in three acts (six scenes) by Mary Chase. Staged by Owen Phillips; scenery, Mack Statham; lighting, Kenneth Brumbeloe; costumes, Warren Cauthen and David Massey. At Barter Theatre, Abingdon, Va., July 30, '51; $1.80 admission.

Bear ..... Donald Stewart
Audience ..... Betty Carrington Porterfield and Rachel Craig Porterfield
Orphanage Principal ..... Patricia O'Connell
Howay ..... Jim Davie
Chauffer ..... Francis Weaver
Mrs. Larue ..... Rosemary Murphy
Miss Lutes ..... Elinor Wright
Mr. Thing ..... Woddy Romoff
Aspen Baby Willets ..... Charlotte Nolan
Rabbit ..... Fred Boyce
Cat ..... David Massey
Dog ..... Andy Maxey
Elf ..... Jerry Chase
Imps ..... Jane Wagner and Eric Halbig
Housekeeper ..... Dorothy Lavern
Sybil ..... Alma Loftness
Scrubwomen ..... Beatrice Locilento, Resina Gleason and Jane Gardner
Gangsters ..... Al Hedison, Caddell Burroughs and Michael Chase
Witch Mother ..... Ann Buckles

In "Mr. Thing," which had its premiere at Barter Theatre, playwright Mary Chase has put considerations of fundamental human values into her tale of a child's efforts to leave enchantments and magic for normal human relationships. Professedly written for children, "Mr. Thing" has overtones of the sadness of transition from childhood to adulthood, when the fairy godmother and grandfather magician of all children must depart forever. Hinted is the hope that the memory of fairy godmother love and magician enchantment will remain.

There are flashes of wit and understanding in the play. Mother love becomes a part of all love depicted by its effects. It enables a child to see another child not as the spoiled brat he is but as the magician's darling, "the one who sees blue mountains moving." Terror of the woods, always in the age-old fairy tales, is blended into modern gangster-terror. The comic book becomes a legitimate descendent of the ancient, often bloody fairy tales.

Mrs. Chase gives "Mr. Thing," the magician, only a few lines to speak but in his pantomime Mrs. Chase shows understanding of a child's world of magic and the significance of that magic to adults.

Local reaction to this newest work by the author of "Harvey" has been enthusiastic, with the appeal apparently shared by children and adults. Despite the play's unorthodox content and style it seems a prospect for commerical presentation on Broadway. Although it requires a large cast, there are only four principal parts, and the numerous scene changes might be handled by imaginative design.

In this performance, Woody Romoff is a standout in the title role of the grandfather-magician, involving expressive pantomime. Charlotte Nolan impresses in the moppet part of Aspen Baby Willets, an orphan, and Rosemary Murphy is generally acceptable as the rich boy's mother.

One's a Crowd

Stockbridge, Mass., Aug. 3.

Berkshire Playhouse production of comedy in three acts by Eugene Raskin. Stars Paul Hartman. Staged by William Miles; settings by Sidney Z. Litwick. At Berkshire Playhouse, Stockbridge, Mass.

Tanya ..... Janet Fox
Expressman ..... William Swetland
Ruth ..... Katherine Meskil
Stephen ..... Paul Hartman
Dad ..... John W. Austin
Steve ..... Howard Erskine
Stevie ..... David Thorman
Stephanie ..... Gaye Jordon

Author Eugene Raskin, professor of architecture at Columbia U., may have had his tongue very high in his cheek when he turned out this comedy. Undoubtedly inspired by the atomic advance in the world of science, the professor decided there should be a gimmick that would also be able to diffuse the human personality. Applying this theory, the author has turned out a piece that's highly amusing at times, and verbose and dragging at others.

The story relates the return of a stuffed-shirt international correspondent to his home at the time his spouse is about to leave on an expedition to New Guinea to carry on her career in polygamy research. After a conversational conflict between the two that could be cut to the betterment of the play, the father of the correspondent, a physicist, arrives with the gadget upon which the action of the play is based. The correspondent cannot keep his hands off the machine. The biological result is that he emerges as four individuals: his meticulous self, his animal instinct, his moppet side and a touch of the feminine. The balance of the piece is devoted to resolving the situation.

Paul Hartman, who plays the correspondent, does it too broadly, failing to suggest a world-wide correspondent. This could be easily remedied by the author in placing the character in another field of endeavor. Katherine Meskil overacts a bit in the early scenes, but does okay as the play progresses. Top performances came from moppet David Thurman and Janet Fox, as the Russian-born maid, to whom the author handed the best comedy lines. Gaye Jordon and Howard Erskine, as alter egos of Hartman, rendered neat support.

Director William Miles obtained all the potentialities that the author offered. On night caught the audience was most enthusiastic. But chances for the comedy on the Big Stem are questionable. *Russ.*

Cat in a Cage

Guthsville, Pa., Aug. 5.

Hayloft Theatre production of comedy-drama in three acts by Howard Richardson and Frances Goforth. Directed by Don M. Dickinson. At Hayloft Theatre, Guthsville, Pa.

Sadie Childers ..... Frances Goforth
Essie Childers ..... Gabrielle Anderson
Maude Ivy Carnahan ..... Millicent Coleman
Ernie Callahan ..... David Leland
C. R. Hollender ..... Howard Richardson
Quinn Flowers ..... Bert Niemark
Bertha Flowers ..... Blanche Truse
Levada Flowers ..... Dorothy Oldham
Crystal ..... Betty Sands

It is well that Howard Richardson and Frances Goforth are trying out their new play "The Cat In A Cage," at the Hayloft, an off-the-beaten strawhat path where much doctoring can be done without raising too many eyebrows.

If the play is to go to Broadway in September, as Don M. Dickinson, the director, said it would, it needs several doctors, for it drags too much, and, believe it or not, three females have the stage for themselves for about 15 minutes in the first act, laying the groundwork for what is to follow.

There is some merit to the play's idea, about two spinster sisters, strong opposites, who are antagonistic to each other, "locked up" in their beliefs and prejudices, pretty much as Caroline, their cat, is in her cage. Essie is a strong believer in the Bible and God, seeing only good in every one. Sadie, played here by Miss Goforth, trusts few. Both are frustrated by early loves, and the play revolves pretty much around them as their personalities keep clashing.

The authors have devised a rather novel presentation of their characters. One scene shows what Essie would like to believe the situation really is, and another is reality brought about by Sadie's machinations. Sadie's schemes, however, come to naught, and in the end she becomes reconciled to Essie's views as the marriage of her illegitimate daughter is ruined and her plans for a second marriage fall through.

Done here in the round, with the resident company, the play is not given a fair chance. Billed as a comedy-drama, there could be more comedy with the same lines by more capable actors.

Richardson, co-author of "Dark of the Moon," which was tried out at the Hayloft, and co-author of "Sodom, Tennessee," tried out here last summer, has the lead male role, as C. R. Hullender, and does well on it. Miss Goforth and Gabrielle Anderson do fairly well as Sadie and Essie.

The setting is a North Carolina hotel, with southern prejudices evident against the Civil War background.

Dickinson is announcing to the audience that the play will open in Paris in a few weeks and that rehearsals are now going on there. *Powl.*

This Is My Valley

Ogunquit, Me., Aug. 3.

John Lane production of drama in three acts (one set) by Dorothy Rood Stewart. Stars Dore Merande. Directed by Frederick Burleigh; setting, William Ryan. At Ogunquit, Me., Playhouse, July 30-Aug. 4, '51; $3 top.

Mamie Jacobs ..... Mary Fay Compton
Eddie Rubec ..... Michael Collins
Jimmy ..... Russell Young
Mrs. Rubec ..... Doro Merande
Hallie Rubec ..... Patty Ann Jackson
Dolph Metzer ..... Billy James
Wilhelm Metzer ..... Raymond Bramley
Martha Waller ..... Kathleen Bolton
Uncle Sam Cassidy ..... Benedict MacQuarrie
Lissa Hoffman ..... Barbara Baxley
Cameron MacDonald ..... Francia Compton
Norah MacDonald ..... Patty Anne Dinnell
Mary Downey ..... Gale Dixon
Susie ..... Carole Lee Dixon
Violet Rubec ..... Toni Hilty
Lilly Rubec ..... Louise Alpers
Ada ..... Lesey Larsen
Frana Metzer ..... Mario Santamaria
Jake Waller ..... Don Doherty
Mabel MacDonald ..... Madeline King
Gramma Critchlow ..... Ann Ives
Parents: Jean Alexander, Josephine Dinnell, Virginia Larsen, Jack Alexander, Paul Dozois, Henry Gillen.

The content of "Valley," like its title, is reminiscent of many shows that have gone before. Fortunately, however, the ingredients have always been surefire Americana.

Entire action takes place in a little red schoolhouse in Oregon, in 1907, with the characters possibly not accidentally reminiscent of Norman Rockwell's poster art. A 19-year-old schoolmarm right out of normal school tackles the dual chores of attempting to knock letters into the heads of a handful of rustic juvenile delinquents while placating an illiterate school board. Barbara Baxley brings warmth and conviction to a stereo role, raising her encounters with the stubborn spirits of the kids and most of their elders to a strong emotional pitch.

Plot mainly concerns the teacher's inner battle as to whether she'll continue to knock herself out on an apparently thankless stint or quit. There's no romantic element as a potential mind-changer; in fact, the only visible "love" interest is a series of cabbage-patch scufflings between two of the older kids. Latter finally results in a pregnancy and an unlikely abortion plus a third-act death, which unnecessarily negates the previous wholesome buildup.

Meller possibilities are also thrown away, when handwringing suspense created by wait for distant medico's arrival is dissipated by irrelevant cropping-up of other matters and sudden announcement of girl's offstage death. At final curtain, the medico inexplicably still hasn't shown.

Doro Merande, as the unlucky girl's mother, provides a sock characterization of a covered-wagon homemaker, whose final delineation of total grief is almost worth the plot contradictions that prompt it. As the girl, Patty Ann Jackson convincingly progresses from the first-act hoyden through the second-act's emotional complications, only to be written into an offstage deathbed for the balance of the production. Billy James wanders around in an appropriate adolescent fog as the lad responsible for his sweetheart's downfall, being allowed not much more by the necessities of the plot.

Part of the schoolboard tyrant is played by Raymond Bramley, whose load of villainy proves too heavy for the author to forgive or even to punish at the end. Benedict MacQuarrie, as a homespun mail carrier, earns a resounding salvo for a philosophizing vignette in the second act, which indicates that the author has talent for bits and pieces of dramaturgy, lacking only the craft for sustaining this high level.

Francis Compton, Kathleen Bolton, Ann Ives, Dan Doherty, and the others among the elders, are authentic in their sympathetic depictions of pioneer Americans, while the nine kids turn in performances that make it impossible to distinguish between the seven amateurs and the two professionals. It is in the latter facet of the production that Frederick Burleigh's direction reveals itself most obviously for the strong job it is.

William Ryan's one set is both properly nostalgic and unobtrusive. *Don.*

The CHARLES HARROW Productions

"DETECTIVE STORY"

By SIDNEY KINGSLEY

Apollo, N. Y. Week Aug. 1 | Bedford, Brooklyn Week Aug. 8 | Howard, Wash. Week Aug. 17

"RAIN"

By JOHN COLTON

Apollo, N. Y. Week Aug. 8 | Bedford, Brooklyn Week Aug. 15 | Howard, Wash. Week Aug. 24

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Inside Stuff—Legit

David Warfield's will bequeathing $50,000 each to the Jewish, Catholic and Episcopal Actors Guilds follows in the interfaith legacies pattern set by Al Jolson whose more-than-$4,000,000 estate eventually goes to all three religious charities. The 84-year-old retired actor's estate is estimated at about $1,500,000 although show biz figured him to be worth nearer $10,000,000, chiefly from Loew's, Inc. profits. Warfield's old friend, Marcus Loew, had urged him to invest in his theatrical enterprises and as the Loew empire matured and prospered, so did Warfield.

After certain trust funds, the will further provides for $100,000 each to the Actor's Fund of America and the Dyker Heights Home for Blind Children, Brooklyn, N. Y. The Lambs and the Bide-a-Wee Home Assn. also were bequeathed $10,000 each. In his declining years Warfield spent most of his leisure hours at the theatrical club.

The high mass ordered by his widow, who is of the Catholic faith, gave misimpression in certain quarters at the time of Warfield's death. Born into the Jewish faith, he died the same way.

Dancers Tommy Rall and Norma Kaiser, mentioned in a followup review of "Call Me Madam" in last week's issue, are not partners. Rall does a single in the second act, while Miss Kaiser works with Arthur Partington throughout the show.

Off-B'way Show

Detective Story

Charles Harrow production of drama in three acts by Sidney Kingsley. Stars Sidney Poitier. Directed by William McFadden. At Apollo, N. Y., Aug. 2, '51; $1.50 top.

Detective Dakis ..... Ellsworth Wright
A shoplifter ..... Hilda Haynes
Detective Gallagher ..... Kenneth Manigault
Mrs. Farragut ..... Estelle Hemsley
Joe Finson ..... Milton J. Williams
Detective Callahan ..... Jimmy Wright
Detective Bryan ..... Richard Ward
Detective Brody ..... Earl Jones
Endicott Sims ..... Sheldon B. Hoskins
Detective McLeod ..... Sidney Poitier
Arthur Kindred ..... Julian Mayfield
Patrolman Barnes ..... John Garth, 3rd
1st Burglar (Charlie) ..... Wardell Saunders
2nd Burglar (Lewis) ..... J. F. Riley
Dr. Snyder ..... Ken Renard
Lt. Monaghan ..... Lorenzo Tucker
Susan Carmichael ..... Jeanette Coniffe
Patrolman Baker ..... Roy Allen
Miss Hatch ..... Alice De Loache
Mrs. Feeney ..... Ella Holm
Cram-Bum ..... Bill Brown
Mr. Pritchette ..... Service Bell
Mary McLeod ..... Sybil Lewis
Tommy J. Petty ..... Van Prince
Gentleman ..... William Branch
Indignant Citizen ..... Lillian Smith

Sidney Kingsley's taut and sometimes gripping drama of life in New York's 21st precinct is being given an erratic interpretation at Harlem's Apollo Theatre by its all-Negro cast headed by Sidney Poitier. Kingsley's lines retain their original color and punch, but the production is thrown off balance by a keyed-up pace that falters because of timing deficiencies.

In the role of Detective Jim McLeod, created on Broadway by Ralph Bellamy, Sidney Poitier, who achieved some prominence in 20th-Fox's film, "No Way Out," lacks the maturity of a hardened law officer whose unbending decisions on good and evil lead to his own destruction; Poitier is an intelligent actor but his facial expressions belie his problems, and his voice diminishes impact. The goatee which he sports, apparently to add years to his youthful countenance, makes him look like a be-bop musician rather than a tough gumshoe.

Other cast members, with few exceptions, handle their roles with credibility. Especially noteworthy are Hilda Haynes, as the shoplifter; Estelle Hemsley, a habitual complainer with wild stories of neighborhood intrigue; Julian Mayfield, a disillusioned young man, and Kenneth Maginault, a squad room detective. Wardell Saunders milks his part as a four-time loser who winds up as McLeod's killer. Here William McFadden's direction and interpretation of the drama suffer.

The musty, sordid atmosphere of the squad room is duplicated in the Apollo set, but the lighting men needed more practice to get their cues right at show caught.

Play Out of Town

Breakwater

Hollywood, Aug. 1.

Bar-Mor production of drama in three acts by Frank Williams and Peter L. Marcus. Stars Fran't. Hilliard. Directed by Walter Wicclair; settings by Rolf Jacoby. At Coronet Theatre, Hollywood, July 28, '51; $3.60 top.

Dmytry ..... Frank Hilliard
Rosalind ..... Amanda Blake
Robin ..... Richard Beach
Chris ..... Behle Barrett

Clumsily constructed, badly written and amateurishly acted, this drama hasn't a chance at anything more auspicious.

Apparently designed as a daring adventure into sex, it deals with a nymphomaniac, her lover, a deserted mistress and a vagrant artist once the lover of the nympho.

The play is handicapped not only by the dialog but by the cast, which had a bad case of first-night jitters.

Frank Hilliard, Amanda Blake, Richard Beach and Behle Barrett are the unfortunate players. Only credit goes to the diehard audience, which stayed to the bitter finish. *Dave.*

Claudette's 12G

Continued from page 58

is with the play on the strawhat tour, is continuing revisions. There will probably also be some recasting.

Meredith 'Whistle' 7G

Sea Cliff, L. I., Aug. 7.

Burgess Meredith, in "Silver Whistle," had a profitable stand at the Sea Cliff Playhouse last week, grossing over $7,000 at $3.60 top. Current is "Streetcar Named Desire," with Helen Twelvetrees starring as Blanche.

Replacing John Barrymore, Jr., who cancelled a scheduled appearance in "Hasty Heart" the week of Aug. 27, the strawhat has booked Burl Ives in "Man Who Came to Dinner," directed by Ernestine Perrie, who staged "Streetcar."

Bennett-Daughter in 'Susan'

Ivoryton, Conn., Aug. 7.

Joan Bennett, making a strawhat tour for the expressed purpose of launching the career of her daughter, Melinda Markey, hit the jackpot at her initial eastern stand at Milton Stiefel's playhouse here last week (30-4) in "Susan and God." With only scattered empties for opening night (Mon.), biz soon went to capacity. Final take toppled the strawhat's record, with turnaways featuring the weekend. At a top of $2.95, gross reached an estimated $9,700.

Debut of Miss Markey (daughter of Gene Markey) was marked by her ease in the role of the daughter.

Tibbett-'Rain' NG $5,000

Boston, Aug. 7.

Lawrence Tibbett's legit venture in "Rain" at the Marbiehead Playhouse failed to stir up much box-office activity last week with a sluggish $5,200 reported. House, a 1,000-seater, is scaled at $1.20 to $3. "Connecticut Yankee" current.

"Streetcar Named Desire," starring Julie Haydon, at Boston Summer Theatre, grabbed nearly $9,000. "Pal Joey" current.

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Literati

Copyright Survey

One of the most extensive country-by-country surveys ever made of copyright protection has been started in the current issue of the UNESCO Copyright Bulletin, published by UNESCO in Paris. Work is by William S. Roach and Arpad L. Bogsch, Jr., attorneys for the United Nations agency, who are trying to arrive at a new international copyright convention. Roach is a former show biz lawyer in New York.

When the installments of the work are completed in the UNESCO bulletin, a book based on it by Roach and Bogsch is to be published in the U. S. by Matthew Bender & Co. Study describes the copyright protection which each of 80 countries provides with respect to the works and authors of all the other countries. It is designed to give a ready answer as to whether protection exists in a given country.

Shulman's Short Story Click

Minneapolis humorist Max Shulman, now a resident of Westport, Conn., author of four humorous books, who also wrote the book of the George Abbott musical, "Barefoot Boy with Cheek," and who has done other writing for the theatre, continues to click in the short story field. He's represented by stories in the August numbers of both Cosmopolitan and Today's Woman. Stories authored by him also appeared in the June Good Housekeeping and the July Cosmopolitan and his publisher, Doubleday, will bring out a book of his short stories this fall.

Shulman also is engaged in writing a play which he discussed with Abbott and Leland Hayward, both of whom were enthusiastic over the plot idea.

H. Allen Smith's London Diary

When the H. Allen Smiths sail Aug. 28 on the Queen Elizabeth on their first European trip, the author will come back with a 1951-52 Boswellian version which he will call "Smith's London Journal." It will be patterned after the best-selling "Boswell's London Journal." It's for Doubleday.

Ben Schneider's Spot

Fairchild Publications' nite club editor Ben Schneider is adding the legit, pix, music and concert advertising to his saloon beat, following the death of Kelcey Allen. Tom Dash continues as drama critic of Woman's Wear Daily and the Daily News Record, as he had been doing for the past many months during Allen's off-and-on illness.

However, unlike Allen who handled both the dramatic reviewing and the amusement advertising, Dash will stick to the editorial coverage, and Schneider will expand his business sights.

Rachel Carson's Click

Rachel Carson's "Sea Around Us," factual tome on the ocean, part of which ran in the New Yorker as a three-part series, is in its fifth printing one month after publication. The publisher, Oxford, has to ration copies to booksellers. It's a Book of the Month Club selection for September.

Incidentally, one day after VARIETY ran the piece about the New Yorker's interest in the pieces, the last chapter of the book was sold to Vogue.

Bill Conlan's New Spot

William H. Conlan shifts from HICOG to director of the U. S. Press Center in Berlin, succeeding Lowell Bennett. Latter sails for New York Aug. 9.

Bennett has had quite a career despite his 31 years. He was a member of the Foreign Legion, became an INS correspondent, was shot down over Berlin while flying with the RAF, made three escapes from Berlin (was caught twice), edited an underground newspaper. He has written three books, two on Germany, and is considered an expert on German affairs today.

CHATTER

George Frazier doing a Cosmopolitan mag piece on the "top" femme chirpers.

William Hartley in Hollywood to confer with literary agents about material for Redbook mag.

Phyllis Rosenteur's new book, "An Affair of the Flesh," will be published in September by Doubleday.

West coast author Kay Campbell due east end-September on her annual junket to powwow N. Y. editors.

William P. Berger has rejoined Doubleday as syndicate department manager, after seven months duty with the Navy.

An interview with Charles (Lucky) Luciano is on Earl Wilson's itinerary as part of his "Round the World In 30 Columns" air flight.

"Shaw's Plays in Review," collection of notices by British mag critic Sir Desmond MacCarthy of Shavian shows over a 47-year period, will be published Sept. 14 by Thames & Hudson.

John C. Winsten Co., has announced Sept. 10 as publication date for Mike Angelo's "Just Be Patient," book of 64 cartoons on hospital life. Angelo is Philly Inquirer staff cartoonist, whose Emily and Mabel series is handled nationally by the Chicago Sun-Times syndicate.

James Thurber's article about his mother, "Lavender with a Difference" in the July 28 New Yorker is being reprinted in the Congressional Record at the request of Rep. John M. Vorys, of Columbus, Thurber's home town and scene of his current "Photograph Album" series in the mag.

"Drama on the Air," by David R. Mackey, integrates three facets of radio drama, writing, direction and acting. Tome, to be published by Prentice-Hall this month, includes a section on sound, four complete scripts and 25 scenes from well known plays. Book is designed for use as a college text.

House Reviews

Continued from page 55

Palladium, London

who go through most of the standard tricks on a small circular platform. George Meaton again with his sound impressions, but most of his act has been seen in town in recent weeks. Sound effects from horror and gangster pix are reproduced with commendable fidelity.

Eddie Gordon takes a long time to get over the preliminaries of his miming act before he gets into his comedy routine on a bike. It registers well enough with the customers, but generally lacks pace. His assistant, Nancy, does nothing except walk on a couple of times in a bathing suit.

Vic & Adio, a pair of newcomers from Brazil, make an immediate hit with an excellent acrobatic and hand-balancing act, which is lively and original and combines a nice sense of comedy with an impressive, nonchalant skill. Max Bacon relies too much on blue material. It's completely unnecessary and out of keeping in a bill that is suitable for the whole family. He is much more acceptable at the drums.

Jesse, James & Cornell, an American colored dancing trio making their bow in London, are a slick and energetic hoofing team. Their high-speed terping routines are enhanced by their own energy and vivacity. They get boffo reception as closer of first half of show.

The Palladium girls have another inadequate routine after the intermission. They are followed by Rob Murray, an Australian juggler whose skill, timing and comedy style merit a stronger position on the bill. *Myro.*

Orpheum, Omaha

Omaha, Aug. 4.

Three Suns, Artie Auerbach (Kitzel), Art & Margie Bassett, Vernon & Gale, Joe Sudy Orch, Betty Holt; "Night Into Morning" (M-G).

First time here in person, the Three Suns lifted the lid noisily on opening night of their week stand at the Orpheum. On a cleared stage they perform with electric organ, piano, guitar and accordian and keep the audience in a constant ferment of interest.

Open with "That's Plenty" and swing into "Syncopated Clock" with sound effects. "Never See Maggie Alone" with parody on the Trumans, scores a sensational laugh response. Going into sweeter stuff, they do "Yes" and wind up with a medley sparked by their pop interpretation of "Peg O' My Heart" and "Tico Tico," as well as others in smooth, sweet and syncopated grooves.

Artie Auerbach, the "Kitzel" of the Jack Benny radio program, moves his Yiddish dialect here to score with satirical stories of Hollywood characters. His play upon words is especially funny. Uses the cut-up English language as a springboard to illustrate some of the most picturesque attacks on the tongue. Much of the reference to more metropolitan and professional things can be deleted for more down-to-earth stuff, particularly in these cowlands. But all told, he gets over tremendously.

Vernon & Gale hoof in true tap style and Art & Margie Bassett vary comedy juggling with unicycle riding. Joe Sudy orch plays only a couple of numbers, but do well in accompaniment of a tricky show that calls for all kinds of cues in unusual places. Betty Holt, band singer, has one number.

Whole show has class and snap. *Rach.*

Steel Pier, A. C.

Atlantic City, Aug. 3.

Mack Triplets, Roxyettes (18), Theron Troupe (8), John Barry, Steve Evans, House Orch (10); "Cuban Fireball" (Rep).

The headlining Mack Triplets are supported by the strongest acts offered in Music Hall this summer season. The dancing of the Roxyettes, who appear in three numbers, is a welcome relief from the five acts of straight vaude usually on display.

The Macks, an eyeful in any theatre, lean to novelty numbers to keep the audience with them all the way. They score first with fast "Have Yourself a Wonderful Time" and bounce into "Wonder What is on His Mind." Next is "Beautiful Brown Eyes," with "Sweet Violets" sending them off to a nice round of mitting. Called back, they encore with "Everybody Like It" and have to beg.

The Theron Troupe, three men, four femmes and a six-year-old, are tops in cycling. Group does about everything on bikes. Cycles come apart and are put together again. And with all eight on one cycle gracefully pedaling around the stage.

Steve Evans scores with impressions of a drunk and an audience registering laughs.

The Roxyettes offer three well done tap production numbers. Opening chore brings them on in red hats, yellow vests and green skirts in a "Show Boat" bit using strobolite for added effect. They're lavishly dressed in colonial costumes in second number, and in Civil War garb for third stanza. Pauline Leslie dresses latter via "Its an Old Southern Custom" chirp.

John Barry emcees show and keeps things moving at nice pace. Sings with Miss Leslie and solos "Show Boat" in first number of Roxyettes. *Walk.*

Empire, Glasgow

Glasgow, July 31.

Clayton & Ward, Fran Dowie & Candy Kane, Trampo-Loonies (3), Botonds, Raymond Smith, Amazing Briton (4), Sugar Chile Robinson.

Sugar Chile Robinson, 12-year-old boogie-woogie pianist, is current click here. His act has novelty, freshness and appeal, and he headlines an average bill stronger on physical attractions than anything else.

The boy has something. He's clever, he's confident, and his very smallness goes over big. He sits at piano, strums the keyboard, strikes a footboard with his feet, and plays numbers that have the jazz fans tapping. His act is a bit short for a British twice-nightly vaude house, but, on his U.K. debut, he certainly fractures 'em.

Between numbers he's interviewed by Canadian comic Fran Dowie, who asks him about his hobbies, his 88'ing, his home environment. Dowie does a good job here.

Rest of the bill is average, with the Continental acro-balancers, the Botonds, a standout, and top-rate comedy from Fran Dowie and his blonde wife, Candy Kane. Their takeoff on a western film cowboy is immense, and seems likely stuff for bigger houses and U. S. market.

Raymond Smith's ventriloquial act is overlong but clever, and strong-man Briton does surprising weight-holding with his West-End Lovelies.

Orch is under the baton of Scotsman Bill Matthew. *Gord.*

George Brandt

Continued from page 57

participating in the financing, he says, include Paul Beisman, of the American, St. Louis; Robert Boda, of the Hartman, Columbus, O.; Gabe Rubin, of the New Nixon, Pittsburgh; Milton Krantz, Hanna, Cleveland; Jack Stone, WRVA Theatre, Richmond, and seven others who have not yet actually signed the limited partnership agreement.

The success or failure of the plan, in the opinion of one road theatreman, will lie primarily in the quality of the plays and productions sent out by Brandt. Lack of confidence in that, rather than fear of the UBO or the Shuberts, was what caused him to withdraw from the syndicate-financing arrangement, he said. He may play any of the shows at his house, he indicated, but prefers not to commit himself financialy for their production.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood Aug. 7.

The Smithsonian Institution has three weather stations in America. One is 8,000 feet above San Bernardino and 2,000 feet above the summer quarters of the Scully family circus. I was driving up there in a car which shall be nameless, since I paid the full price and, even so, got a lemon. Above the timber line the going got tough. I stopped for the motor to catch its breath.

An Alpine guide passed me on foot. He was yodeling with a soft quiet brogue. I smiled and bowed. He bowed. He bowed like a guy used to taking them.

"Say," I called, "aren't you Owen McGiveney?" He grinned and nodded several times. "Why you old protean crock, what are you doing up here?"

He said he was stopping at Christy's Lodge. That's the guy who had just dropped $10,000 trying to revive vaude under the billing of "Spice of Life" in Hollywood and had been whipsawed to pieces between Equity and AGVA.

"I was just walking up the hill for the exercise," explained McGiv.

I looked at him. He was trained down like a miler. Rosy-cheeked, blue-eyed, he looked not a day over 39. But I knew he must be nearer 70.

"If you have that much surplus energy, couldn't you give our car a push?" I asked.

He tried, but it was no go. The car was pooped. So we sat by the side of the road and talked trade instead of weather till the motor cooled.

I hadn't seen him since the closing of what Jack Oakie called, "Ken Murray and his opening acts." To McGiv "Blackouts" was a circuit act's dream. He came over from England for two years. He was still quick-changing in "Blackouts" at the end of three. It was vaude—with home life as a bonus.

"Murray used to give every act a vacation with pay. I didn't want it. Playing that sort of vaudeville was a holiday in itself."

This surprised me. I always thought McGiv's act would tire a tiger. It went on for 27 minutes. He tore through a whole raft of Dickens characters, and to remove the suspicion that he could only make such changes because he was using doubles he had the gauze-like set lighted from behind so the audience could see him make his rapid changes.

Routine Forced on Him

This al fresco routine was more or less forced on him years before when he played the Brooklyn Orpheum. A Hearst dolt said McGiv was 6 feet, 1 inch in one scene and 4 feet, 6 in another. So obviously he couldn't be the same person. A stopwatch revealed he was changing costumes in as little as 1 5/10 seconds.

McGiv had never seen such an act before he began creating his own. There weren't many protean acts in England where he began. Except for Charlotte Parry, McGiveney couldn't remember a woman doing it. She was a great artist. "I couldn't say you were better," Joshua Lowe once told him. "After all, I have to go home after catching your act." In addition to heading the VARIETY London office, Lowe (Jolo), was also married to Miss Parry.

What veered McGiv into the protean field was the remark of a theatre manager in Manchester. "It's a funny business," the manager said. "I own two houses here, one a music hall and the other a legit house. In legit I pay the whole company 30 pounds a week. In the music hall I have to pay one act as much as 100 pounds."

McGiv was playing bits in old fashioned mellers at the time. He decided to make a switch. But music halls in those days were tougher than barrack rooms. Gallery goons looked on everything as rank comedy or rank tragedy, and they were always ready to pull their rank on an act they didn't like.

McGiv figured out a way to appease these frustrated pests. He thought if he could appeal to people of taste and move fast, no rotten apples could touch him. He picked Dickens because Dickens appealed to all classes—Victorians, vagrants, vicars, and vulgarians.

He tried the act out first at a Jesuit college in Preston. That was his home town. He was born there while his mother was on a visit from Ireland. From Preston he got his first professional booking. That was at the Queens Park Hippodrome, Manchester. He was paid 20 pounds. He was 18 at the time.

He was soon pulled in from the provinces. In London he played the Coliseum, Alhambra and Palace as well as the Palladium. These were bigger houses than the Palladium in those days. Martin Beck caught him at the opening of an Oswald Stoll house and signed him for his American circuit.

Barrymore's $3,500 Look

McGiv opened at the Chicago Majestic. The protean marvel was getting $350 a week now. Beck had theatres where acts played two weeks before moving on. Attractions alternated as headliners on this circuit. In San Francisco the great McGiv stepped down the first week for Ethel Barrymore, who was starring in "The Twelve Pound Look." McGiv got her check one week by mistake. She was getting $3,500. He couldn't have got less if he were her agent.

She said she understood he had seen the original company in London. He admitted he had, in the company of Sir James M. Barrie, the author. She wanted to know how her performance compared with Irene Vanbrugh's.

"You have a different conception of the part," hedged the chameleon of quick-change artists.

She upstaged him and said there could be no two conceptions of such a part.

"Then you have achieved the impossible," flipped the old McGiv.

When she had to step down the next week and he stepped up as the headliner, the eminent Ethel really blew her top. But Beck backed up the great McGiv.

Ultimately booked in New York, he was received by Beck with open arms. Beck showed him a new theatre he was building and where he expected McGiv to open. It was to be called the Palace and would be modeled after the London variety house of the same name.

"You will never equal it," said the great McGiv.

"And why not?"

"Well, sir, the last bill I played there had Pavlova, Chevalier (not Maurice) and Arthur Prince. How are you going to equal that, Mr. Beck?"

"I will go higher."

"Are you going to heaven for acts?"

"I will get Bernhardt."

"Bernhardt is higher than the flag. She is France."

Beck pulled out a big wad of bills and stuck it under McGiv's nose. "None of them is bigger than this," he said.

Well, he got her. But not for the opening week. He got elephants for that. They were a hit but they couldn't hold over because Bernhardt's contract barred an animal act from appearing on the same bill with her.

It took quite a roll to swing her. A thousand bucks a day, payable every night. "I used to see her stuff the bills in her stockings each night," said McGiv.

By now the engine was cooled and so was my ardor for seeing the weather station.

"Can I give you a ride down the hill?" I asked.

"No," he said, "I need the exercise. I like to keep in shape. You never can tell. Vaudeville may come back."

"I got news for you," I said. "It is back. They call it TV."

Broadway

Dick Joseph, travel editor of Esquire, to Europe on the Britannic.

Gerald Mayer, Metro writer, in town digging background material for upcoming pix.

Theatrical dentist Dr. A. S. Greenstone's 18-year-old daughter, Janet, a recent bride.

John Firman, m.d. of Feldman Music, due over from London next month on a periodic trip.

Edith and William Goetz living on a yacht in Connecticut waters during their fortnight's eastern sojourn.

William Wyler and wife Margaret Tallichet planed out last week for a month's vacation in London and Deauville.

Bob Topping and wife, Lana Turner, back to the Coast after attending the funeral in N. Y. of Topping's father.

Pete and Phyllis LeDouzen back, after a sojourn in her native France, operating their West 46th St. Cafe de France.

Goodman Ace (Easy Aces) to the Coast on a quickie to explore a screenplay writing chore for Sol C. Siegel at 20th-Fox.

Hollywood radio producer-writer-director Carroll Carroll back to the Coast next week following a summer vacation in N. Y.

Henry King, director of 20th-Fox's "David and Bathsheba," arrives from the Coast this week to attend the film's preem at the Rivoli Theatre next Wed. (15).

David Golding, who resigned two weeks ago as publicity manager of 20th-Fox, was hosted at lunch Monday (6) by the flim staff of Life mag as a parting appreciation.

Maestro Harry Sosnik dividing his spare time between deepsea fishing off Montauk Point and fresh-water angling in the Wisconsin lakes.

Martin Davis, flack at Samuel Goldwyn's N. Y. office, back in N. Y. after two weeks of soldiering at Pine Camp, N.Y. He's a warrant officer in the reserve.

Jeff Chandler hits town today (Wed.) from the Coast on the first hop of a six-city promotion tour in behalf of "Iron Man," Universal film in which he's starred.

Since George (Fiorentino), partner with Gene Cavallero in the Colony, guested on The Fitzgeralds' TV show, the show biz clientele wants to know where is George's AFRA card.

Arthur Schwartz planed to the Coast last Thursday (2) for confabs with producer Arthur Freed on the next Fred Astaire picture, for which he and Howard Dietz will supply the songs.

Ex-vauder, now Commerce Commissioner and Mrs. Walter T. Shirley hosting a 25th anniversary dinner for Mayor and Mrs. Vincent R. Impellitteri at Westchester Country Club Aug. 21.

George Cukor and Bert Granet, director and producer, respectively, of "The Marrying Kind," Columbia's next Judy Holliday starrer, in N. Y. to scout locations for the pic. Film starts next month.

Borden Mace, prez of RD-DR Corp. (Reader's Digest-Louis de Rochemont), planed to Germany last week seeking talent for de Rochemont's upcoming "Walk East on Beacon." He's due back in 10 days.

Actress Corinne Calvet and husband John Bromfield due in N. Y. tomorrow (Thurs.) from the Coast enroute to her native Paris. This will be Miss Calvet's first trip home since she went to Hollywood several years ago.

Rudolph Halley, who is satirized in "Two on the Aisle," by Elliott Reid, says he not only has no idea of suing for any "libel," but "loves the idea" and, besides, he knows best of all that no public figure has any legal cause for such complaint.

Douglas Fairbanks, Jr., off to Hollywood after N. Y. meetings with United Artists execs. Distrib is handling his two latest, "One Man's Poison," which he produced, and "Mr. Drake's Duck," in which he stars in addition to having produced.

Jack L. Warner, veepee in charge of production for Warner Bros., sailed for Europe Friday (3) on the Liberte accompanied by his family. Also sailing were Paul Nathanson, prez of Empire-Universal Films; film director Al Santell and folk singer Josh White.

Ellin (Mrs. Irving) Berlin, who has been working on her new novel at their Lew Beach, N. Y., summer home, to Bermuda for 10 days of rest with daughter Elizabeth. Linda Berlin, the middle daughter, is currently vacationing in Paris; Mary Ellin, the oldest, only recently returned from abroad.

Chicago

Trudy Germi replaced Pat Finch in Connie Waleska role in "South Pacific."

Dinah Shore does one of her rare theatre appearances at the Chicago Theatre Aug. 17.

AGVA and AFRA huddling for benefit for flood victims which will be held at Chez Paree this month.

Mark Stevens and Rhonda Fleming in for preem of "Little Egypt" at the Chicago, with Al Horwits of Universal flacking.

Preem of "Flying Leathernecks" set for the Woods Theatre Aug. 13, with Robert Ryan and Janice Carter doing personals.

John Carradine, appearing at Drury Lane Theatre in "Dracula," is giving a few lines of Shakespeare as a curtain speech.

Mike Todd in for a quick get-together with Joan Blondell and daughter, who appeared at Chevy Chase silo in "Come Back, Little Sheba," before he shoved off for Europe.

Richard Carlson in for "Petrified Forest" at Salt Creek strawhatter, with Miriam Hopkins, John Newland and Bramwell Fletcher set for Aug. 13 in new tryout, "Told to the Children."

Minneapolis

By Les Rees

Eddy Howard orch into Prom Ballroom.

Old Log strawhatter offering "Room Service."

Annual Roller Derby at Auditorium Aug. 9-Sept. 2.

Jimmy Hayes, WCCO, back on job after long illness.

Managers of 50 radio stations guests of local Aquatennial.

Minneapolis Civic Opera Assn. presenting "H.M.S. Pinafore."

Roy King and his "Komi-Kings" start sixth month at Magic Bar.

Muggsy Spanier and his Dixieland combo at St. Paul Flame.

Ruth Clymer an addition to KSTP-TV continuity department.

Lisa Kirk into Hotel Radisson Flame Room for first local appearance.

Fred S. Haywood, WCCO promotion and publicity director, in N. Y. for CBS' meeting.

Sid Lippman, composer of "Too Young," vacationing in and about Minneapolis, his hometown.

Minneapolis Flame, formerly Club Carnival, closing its supper club because of poor biz, but has enlarged its theatre bar.

Jimmy Nederlander in from Detroit again to take helm at Lyceum, opening next month with Edward Everett Horton in "Springtime for Henry."

Joe Byrne, who handles Tam O'Shanter golf tournament for WENR-TV, brought in from Chicago by WTCN-TV to do likewise for St. Paul Open which station televised.

Pittsburgh

By Hal Cohen

Bert Jason, ex-three sailors, makes this territory for a hand-bag company.

Mrs. Herman Middleman, wife of bandleader, operated on at Shadyside Hospital.

Hu-Ling, magician, has changed his billing to 2d Lt. Robert C. Huling, Jr., USAF.

Carousel's summer closing will be much longer than the three weeks first announced. ....

John Craven left resident company of Bill Green's Arena Theatre after doing five shows.

Grace Price, director of Children's Theatre here, off to Los Angeles for National conference.

Jersey Joe Walcott coming back to scene of his triumph Aug. 17 for world preem of "Iron Man" at Harris.

"Make a Wish" closing permitted LeRoi Operti to come on for final two outdoor operettas of the season.

Virginia Conwell, local ballerina, terping on "Goodyear Summer Revue" on TV while "Hit Parade" is laying off.

Bill Green has named his brother Bob general manager of the dine-and-dance spot which bears former's name.

Westport, Conn.

By Humphrey Doulens

Charles Laughton ditto.

George Oppenheimer here.

Fania Marinoff visiting the Lawrence Langners.

Dorothy Warenskjold visiting the James Meltons.

Roger Rico has rented Mary Martin's Norwalk house.

Mr. and Mrs. Sax Rohmer vacationing at Stonehenge.

"Blossom Time" next bill at Danbury Fairgrounds operetta stand.

Alec Templeton guesting at Connecticut Symphony Pops concert (15).

Lily Pons due in (12) from France and Italy to spend a couple of weeks at her country home in Norwalk.

Mrs. Cheever Cowdin here to see Claudette Colbert doing repeat engagement in "Island Fling" at Country Playhouse.

London

Jack Payne into hospital for an operation.

Ray Milland, here on vacation, visited Wales to see his parents.

Sir Benjamin Fuller off to South America on five-week cruise.

Celia Lipton opened her third cabaret date at the Bagatelle Monday (6).

Charlie Clapham, after serious six months illness, back in vaudeville and radio.

Exhibition of theatrical pictures from the Garrick Club opens at the Tate Gallery this week.

Harry Noble & Frances King booked for return six week cabaret date at Berkeley beginning Sept. 26.

Gali Gali on Moss and Stoll circuit; returns to London to play month of October at Savoy Hotel cabaret.

Eddie Davis back from Stockholm where he has been attending the Walt Disney world sales convention.

The Ink Spots are the first American act booked for the London Palladium vaudeville season next year.

New Alec Guinness comedy, "Man in the White Suit" is to be screened at Edinburgh Festival this month.

Al Daff, sales chief of Universal, planed in from Paris for confabs with J. Arthur Rank, John Davis and U execs.

Gypsy Rose Lee broke all house records in last 15 years on her opening day at the Hippodrome, Bristol, July 30.

Harry Alan Towers off to South Africa soon and scheduling a N. Y. trip shortly after his return with Australian quickie to follow.

Paul England back here from Hollywood after 13 years. Last three years he was in "Where's Charley?," the Ray Bolger musical.

Miklos Gafni booked for concert tour in England opening in September by Jack Hylton. After English season, Gafni will tour Israel.

Sir Philip Warter, chairman of Associated British, given a Govt. job as controller general of factory and storage premises. He held similar post during the last war.

Patricia Morison was privileged visitor at the House of Commons; was taken there by prominent Tory Member of Parliament, David Eccles, who is an art expert like Miss Morison.

Peggy Cochrane, pianist and wife of former band leader and now agent Jack Payne, gets weekly series of British Broadcasting Corp. Eight Program, which will be titled "Happy Go Lucky."

Kenneth Spencer, Negro singer, after several refusals, has finally been granted entry permit by the U. S. authorities to appear in the American zone of Berlin. Spencer resumes his concert tour in Berlin, Aug. 17.

Jack Hylton signed Pearl Primus dancers to open in England Nov. 19. He has also booked Leonor Maria and Jose Morato, with Spanish singer and guitarist Adelaida Barrera for four weeks' season, opening Sept. 3, at the Allegro and Quaglino's restaurants.

Spanish Ballet of Teresa and Luisillo, which just terminated a 21-week tour in England, goes to France and Belgium for series of one-night stands in casinos during the summer season. After that, it tours Italy, Greece, Egypt and Turkey. Ballet has already been booked for return to England next year.

Paris

By Maxime de Beix
(33 *Blvd. Montparnasse*)

David Rose and wife Betty here on visit.

Peter Lorre recuping at a Swiss sanatorium.

Anne Vernon to London to star in "Clementine."

Red Skelton in from London on his quickie European tour.

Firstclass hotel reservations fully booked until September.

Claude Dauphin taking his company on tour of South America.

Gen. David Sarnoff lunching with Gen. Dwight D. Eisenhower.

Borrah Minevitch back at his watermill after visiting vacationing friends.

Arletty and Francois Perier into new Gilles Grangier film, "Love Madam."

Elias Lapinere to Scandinavia only 24 hours after his return from vacation.

George Ullmer to direct and star in his own story, "Meeting In Pigalle."

Paul Baron back from Italy and lunching with the I. D. Levys and Mike Nyborg.

Anatole Litvak in town huddling on possibility of turning out his next film here.

"Sunset Boulevard" and "All About Eve" still going strong here in their fifth months.

French tresps Claude Laydu, Jean Rigaux and Sophie Desmerets off to Italy on co-production stints.

John B. Nathan waiting for the Henri Michaux to return from U. S. to join his children in Juan les Pins.

George Lacombe to direct "Caliber 6.36" in Italy with Eric Von Stroheim and Andree Debar heading cast.

Michele Morgan in city for going away parties for the various French legit troupes on their way to South America.

Ketty Frings here scouting for French talent for the Wald-Krasna film on the fashion world, "The Golden Door."

Darryl Zanuck too busy with Ed Leggevie to be seen much in town; plans to make up for it during his slated three weeks at Antibes.

Jean Mercure and legit troupe off to Tel Aviv where he will present "School For Women" and Salacrou's "God Would Know About It."

Julie Gibson trying to get Henri Diamant-Berger's okay on her rightful credit in production of the American version of "Monsieur Fabre."

Walter Shirley, head of New York City's Department of Commerce, handed Pierre de Gaulle, chief of the Municipal Council, a message of good wishes to the city of Paris in token of the town's 2,000th anni. Parchment statement was delivered on behalf of Gotham's Mayor Impellitteri and the metropolis' 8,000,000 citizens.

Philadelphia

By Jerry Gaghan

Edythe Adams, chirper on Ernie Kovacs' NBC-TV show, is doubling at Celebrity Room.

Dr. Leon Levy, of CBS board of directors, broke his leg in a fall from the porch of his home.

Donald Engle, press rep and program annotator for Philadelphia Orchestra, has been named an assistant manager of symph.

James Melton due here Aug. 20 to launch Highway Traffic Board's courtesy-of-the-road campaign and to act as honorary chairman of drive.

Peggy Lloyd, chanteuse at Jack Lynch's Zodiac Room (Hotel Warburton), has retired in favor of matrimony with local manufacturer.

Bill King, owner of Emerald Bar, Wildwood, has bought major interest in local recording company and will wax local bands and combos in fall.

Max Leon, candy manufacturer and owner of Station WDAS, will reorganize his Philadelphia "Pops" orch next season. Group will also wax for Capitol.

"Johnny Night" show coupled with Athletics-Cleveland ball game, sponsored by Variety Club Tent 13 and Daily News, drew 25,000 at Shibe Park (3). Rosemary Clooney and Bill Kenny headed the list of stars.

Owner Chubby Stafford gifted Rosemary Clooney with a diamond wrist watch at conclusion of her smash week's run at Chubby's (West Collingswood, N. J.) Sunday evening (5). Room shuttered for two weeks same night to redecorate.

Atlantic City

By Joe W. Walker

Dick Milliner into Shelburne (3).

Bert Wheeler and Hank Ladd opened at Yacht club Friday (3).

Sheila Barrett into Ritz-Carlton's Old English tavern over weekend (4-5).

Myron Cohen into 500 Club (3), with Fran Warren held over for another week.

Mills Bros. into Steel Pier vaude (5), with Ralph Flanigan orch into Marine Ballroom.

Bob Russell, Myron Cohen and Andy Arcari to headline show in Convention Hall, Aug. 26 for benefit of Community Center school building.

Irving Fields, Traymore Hotel orch leader, to wed Jane Ferdinand of New York this month and plane to Las Vegas, then Hawaii for honeymoon.

Washington

By Florence S. Lowe

Irene Bordoni on week's guest list.

Louis Armstrong current click at Blue Mirror nitery.

Louis B. Mayer in town most of week to see friends.

Tex Beneke orch doing one-nighter at Glen Echo Park next Friday (17).

Dick La Salle current at Hotel Statler's Embassy Room, from where toupe is continuing its MBS airers.

Charles Laughton in from N. Y. to see Jessica Tandy and Hume Cronyn in "Fourposter" at Olney, Md., strawhatter.

Hollywood

Walter Plunkett planed to Honolulu.

Glenn Ford planed in from France.

Eve McVeagh to Santa Fe for strawhat.

Gene Summers divorced George W. Brown.

Thurston Hall celebrated 50th anni as actor.

Louis Shapiro out of hospital after surgery.

Anne Sterling in town after six months in N. Y.

Rhonda Fleming to Chi for preem of UI's "Little Egypt."

Guy Madison and Andy Devine to Seattle to plug their TV show.

Charles Laughton and Paul Gregory planed in from England.

Edmund Grainger tossed a dinner for Marine Corps Newsmen's Assn.

Lawrence Tierney sentenced to five days in jail for contempt of court.

Anita Chamberlain opened own flackery after 19 years with Dave Epstein.

Jerry Wald and Norman Krasna to Kansas City to preem "Behave Yourself."

William Goetz leaving his UI production chores for two-week vacation.

Frankie Laine recovering from surgery to correct old nerve injury in leg.

Vincent Price returned from a six-week vacation in Haiti, Jamaica and Mexico.

LeRoy Prinz planed to St. Joseph, Mo., where his father is seriously ill.

James T. Vaughn to Bombay to make a production survey for Cascade Pictures.

Hal Haughton off to Australia as roving exploiter for Paramount International.

Celeste Holm entertained the veterans at Long Beach Hospital for Parapiegics.

Joe Hines celebrated his 70th birthday and his 21st anni as standin for Jimmy Gleason.

Danny Kaye, Bob Hope and Randolph Scott to Topeka for a benefit for flood sufferers.

Gregory Peck hospitalized for checkup in La Jolla, shelving 16-city personal appearance tour.

David Diamond in from N. Y. after postponing plans for production of "Women of Britain" in London.

Miami Beach

By Lary Solloway

Lenny Kent into Sans Souci Blue Sails Room yesterday (Tues.).

The Tom (NBC-TV staffer) Howells vacashing at Roney Plaza.

Joey Bishop and Lily Ann Carroll current at Casablanca's Club Morocco.

Another chance casino, Green Acres, turned eatery this week, with Ed (ex-Copa City) Denerstein operating.

Ink Spots being dickered for by Five O'Clock Club. Joyce Bryant replaced Juanita Hall in song slot of current show.

Martha Raye in town for two days before returning to Coast and rehearsals on "Annie Get Your Gun" road show.

Ben Schneider, former N. Y. World-Telly staffer, now publicity director for Schine Hotels' Florida chain, with h.q. at Roney Plaza.

Colonial Inn sold to group headed by Martini, former Beachcomber maitre d'. They'll change the former chance spot to Swedish restaurant idea with entertainment lounge addition.

Dallas

By Bill Barker

Arthur Godfrey due in with Navy brass to participate in 20th National Model Airplane Championships.

Lex Barker made a personal with a "Tarzan" film at Forest Theatre while real-life mate Arlene Dahl was starring in "I Married An Angel" at State Fair Musicals.

Rev. Jimmy McClain, former "Dr. I. Q." of NBC, doing spare time announcing at KIXL for owner Lee Segall. Former quizzer's stipend swells a fund-raising campaign for a new church.

Birmingham

By Fred Woodress

Legislators introduced a bill in the Alabama House to outlaw strip performances.

Veep Alben Barkley agreed to make appearance at Corn Festival in Bessemer Sept. 15.

Marjorie, organist at Tutwiler Hotel Continental Room and cocktail lounge, completing her fourth week.

OBITUARIES

GEORGE LEFFLER

George Leffler, 77, former booking agent and company manager, died in New York Aug. 4. Leffler worked in the theatre for more than a half century, beginning at age 17 in the boxoffice of the Casino Theatre, N. Y. He later managed Della Fox, musical comedy star of the 1900s, and then became a booking agent for Al Woods. He joined the Klaw & Erlanger syndicate in 1927, and in 1931 teamed with booker Victor Leighton to bring the D'Oyly Carte troupe and the Irish Players of Dublin's Abbey Theatre to New York.

For a time, Leffler represented producer William Harris in "Abraham Lincoln" and "East Is West." He booked the road shows of "Three Men On A Horse" and "Another Language," among others. He also had been company manager for Olsen & Johnson productions, and his last post was as company boss for "Anna Lucasta."

His wife and daughter survive.

CHARLES L. HEIZMANN

Charles L. Heizmann, 72, former vaude actor, died July 30 in Angelica, Pa. After serving in the Spanish-American War as a second lieutenant, he went to New York and with his wife, actress Marie Yuill, who died a year ago, he organized and managed various vaude troupes which covered the U. S. for 10 years. Both he and his wife appeared in their productions.

Member of a family active in the hardware manufacturing industry in Reading, Pa., for nearly a century, Heizmann returned to that city in 1915 and organized the Earle Co., an independent hardware producer.

LEW CANTOR

Lew Cantor, 64, veteran vaudeville agent and unit producer, died Aug. 7 at Beth David Hospital, N. Y., after a long illness.

Originally working as agent in Chicago, Cantor came to N. Y. to join the Loew organization. He produced a number of legit shows, including "Courage," with Fay Bainter, and "Mendel, Inc.," with Smith & Dale. In recent years he had been in the insurance business.

Wife and daughter survive.

HARRY WELDANO-DETERS

Harry Weldano Deters, vaude and circus performer, died recently in New York. Deters toured the Keith circuit for many years in Weldano's Eiffel Tower Aeroplane Sensations. He was also known as Harry Connelly (flying trapeze), and in recent years he had appeared with Deteros Aeroplane Sensations. He also played with Ringling Bros. circus.

Survived by his wife and a brother, August Deters, a member of the Herzogs, acrobatic act.

SANDOR ROTH

Sandor Roth, 61, violinist of the Lener String Quartet, died Aug. 2 of a heart attack in Mexico City. A native of Italy, he had lived in Mexico for many years, working as a musician and music teacher. Just before his death he had played a concert with the quartet at the Palace of Fine Arts (National Theatre).

Wife and daughter, Marta Roth, pic star, survive.

JOSEPH ALLEN PHYSIOC

Joseph Allen Physioc, 86, former scene designer, died Aug. 3 in Columbia, S. C. At age 27 he was contracted for "Arms and the Man" (for Richard Mansfield) and for the next 39 years his name was connected with many outstanding productions.

Among his sets were those for "Lightnin'," "Peg o' My Heart," "Fair and Warmer," "Within The Law" and "Seventh Heaven."

HARRY ROYER

Harry (Missouri) Royer, 62, pioneer film cowboy, died Aug. 1 in Hollywood after a heart attack. A stage player in his early days, Royer became a western thesp in 1918 and played in hundreds of horse pictures.

He was an original member of the Screen Actors Guild and later of the Screen Extras Guild.

THOMAS M. BELL

Thomas M. Bell, 51, actor-animal trainer, died in Newark Aug. 2. He was best known as the trainer of a blue Syke terrier with which he appeared in vaude as A Flat & Tom Bell. The dog also appeared in several films. When the animal died several years ago, Bell trained others for the stint.

His sister survives.

IRA M. LOWRY

Ira M. Lowry, 62, silent film producer-director, died in Los Angeles July 31. Lowry had recently organized Veritas Productions to make "The Prince of Poverty," a film on the life of St. Francis of Assisi. He was once general manager of Lubin Pictures Corp.

Surviving are his father and daughter.

R. M. TADLOCK

R. M. "Bob" Tadlock, 65, veteran cattleman and first manager of Fort Worth's Southwestern Exposition & Fat Stock Show Rodeo, died in Fort Worth July 30.

Tadlock inaugurated the original indoor rodeo at the old northside coliseum in 1918 and remained at its helm through 1926.

SCRIBNER COBB

Scribner Cobb, 43, composer-author, died July 30 in New York. Among his works were "Symphony in F" and "Suite For Strings." He taught music theory at the High School of Music & Art, N. Y.

Surviving are his mother, father, wife, son, daughter and brother.

LEONARD A. KAMINS

Leonard Arnold Kamins, 39, sales manager for WXYZ-TV, Detroit, died in that city Aug. 2.

He was formerly account executive with Brooke, Smith, French & Dorrance and Young & Rubicam ad agencies.

BRUCE I. STEINMETZ

Bruce I. Steinmetz, 65, secretary-treasurer of District No. 1, International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the U. S. and Canada, died Aug. 6 of a heart attack in Great Falls, Mont.

He had been a member of the Great Falls local since 1917.

GEORGE WILLIAM SHARP

George William Sharp, 67, theatrical manager, died July 31 in Los Angeles. He was company manager of "Abie's Irish Rose," and until he retired a year ago was associated with the Shuberts.

His wife survives.

EDWARD BENDER

Edward Bender, 30, production director for WINS, N. Y., died of a chronic stomach ailment at Hyannis, Mass., Aug. 1, while on vacation. He had been at WINS since 1946.

Survived by wife, Beverly.

William I. Foutts, 65, film exhibitor, died July 30 in East Liverpool, O. He formerly owned and operated the old Palace and Five Points Theatres in Akron. Two daughters and four sons survive.

Charles Born, 82, pioneer film house operator, died of a heart attack Aug. 1 in Prescott, Ariz. He had operated the Elks Theatre in that city for 39 years.

Virginia Gerson, 87, former theatrical designer and author of children's books, died Aug. 3 in New York.

Jack Freeman, 43, Chi Republic office manager, died in Chicago July 31. He had been a film salesman for 21 years. Survived by wife and three children.

Floyd Wendover, 63, conductor of "Gardener's Mail Box" on WLNA, Peekskill, N. Y., died in Putnam Valley, N. Y., Aug. 3.

Mother, 80, of George Pincus, professional manager at Shapiro-Bernstein Music, died in Chicago, Aug. 1.

Mrs. Eileen M. Regan, writer and wife of radio broadcaster Tom Regan, died of heart failure Aug. 2 in Hollywood.

Mother of Nat Levy, RKO Radio eastern division sales manager, and producer Jules Levy, died in Toronto, July 27. Besides her sons, she is survived by five daughters.

Paul M. Gilsson, 55, Memphis office manager for 20th-Fox, died in that city Aug. 1.

Wife, 53, of Adolph Deutsch, Metro composer and musical director, died July 31 in Bel Air, Calif., after a long illness.

Mother, 77, of Al Tucker, vaude actor, died in New York Aug. 6. A daughter survives.

Arnold Adam, 52, contactman for Sam Fox Publishing Co. for 25 years, died Aug. 5 in New York.

John G. Stone, 50, Paramount sound technician, died July 28 in Hollywood after an operation.

Wife, 64, of Thomas M. Regan, Los Angeles radio commentator, died in that city Aug. 2.

Martin Johnson, vet filmhouse operator, died in Chicago, July 29.

Camillo De Nardis, 94, Italian composer, died Aug. 5 in Naples.

BIRTHS

Mr. and Mrs. Anthony Dexter, daughter, Glendale, Cal., Aug. 1. Father is screen actor.

Mr. and Mrs. Bob Poole, son, New York, Aug. 2. Father is disk jockey with Mutual Broadcasting System.

Mr. and Mrs. Deane Holt, daughter, San Diego, Cal., Aug. 2. Mother is concert and radio singer Mona Paulee.

Mr. and Mrs. Arthur Pierson, son, Hollywood, Aug. 1. Father is a screen and TV director.

Mr. and Mrs. Harry May, son, Hollywood, Aug. 3. Mother is former Metro publicity department switchboard operator.

Mr. and Mrs. Richard Gerken, twin son and daughter, July 29, Hackensack, N. J. Father is exec of John Blair & Co., station rep outfit.

Mr. and Mrs. William Strauss, daughter, July 30, New York. Father is WQXR, N. Y., announcer.

Mr. and Mrs. Charles Hammond, daughter, Syracuse, N. Y., July 28. Father is newscaster with TV station WHEN, Syracuse.

Mr. and Mrs. David H. Freedman, son, Atlantic City, Aug. 2. Father is general manager of WMID, Atlantic City.

Mr. and Mrs. Bernard Helfand, son, New York, Aug. 3. Father is treasurer of N. Y. Paramount Theatre.

Mr. and Mrs. Norman Weiss, son, New York, July 28. Father is with Roy Gerber-Weiss Agency.

Mr. and Mrs. Dan O'Herlihy, son, Hollywood, July 29. Father is screen actor.

In behalf of Artists and Technicians whom he served so brilliantly and kindly for 13 years, the management of the Flatbush theatre sorrowfully announces the passing of ED "WHITEY" SHEPPARD

Global TV

Continued from page 1

zil will be skipped in the early negotiations because of the Portuguese language spoken there. Programs fed to and from the southern link would be re-dubbed in English and Spanish, which would necessitate kinescopes until the project is farther along.

World-wide TV was first projected by Gen. David Sarnoff, board chairman of RCA. That it will come within 10 years is hopefully expected in the gradual process of spreading to Europe and across the Pacific after this hemisphere has been linked by cable and microwave relay. NBC execs have already surveyed the situation in Europe and are confident there can be cabled teevee across the Atlantic by various electronic means, some still to be devised.

For the remaining week of his stay here, Weaver will hold meetings with comedians, who will shift to Hollywood after a few weeks of televising in N. Y. Among the first to cross the country on the relay from here will be Bob Hope and Red Skelton. Other certainties are the comics who make up the "Colgate Comedy Hour." Once facilities are adequate and allocations favorable, many of the programs making up the "Show of Shows" and "All Star Revue" will be moved here from N. Y.

Mixed Reaction of Pix Project

NBC's so-called Theatrevision, a creation of Weaver's to combine the highlights of last season's top shows in a full length feature film for showing in picture houses, is moving along satisfactorily, according to Weaver, although there has been a mixed reaction among exhibitors and distributors. Weaver points out that the features will differ from Hollywood-produced films in that NBC's footage will have no story line, and project only TV entertainers "making personal appearance" in the homes of set owners. The big problem facing the network is, "will people pay to see it?"

Weaver is hopeful of an acceptance from Jimmy Durante for the first picture. Martin and Lewis will also be approached. First film will be tested in Cleveland, which has TV, and Denver, which hasn't. Public reaction to the first picture will determine whether the project is to be continued or abandoned. Films to cost around $200,000 will have running time of 75 minutes, and will require three to four days shooting.

Soaring costs of television production is reflected in the billing to sponsors. "Show of Shows," running 90 minutes, will be grossed to the client at $87,500 to which must be added the cost of time and cable-relay charges. Saturday night's "All Star Revue," running one hour, is grossed at $69,000 exclusive of time and other charges. Rotated among four sponsors, it will cost each $105,000 for one telecast with talent, time and all charges included.

Weaver is not worried about where the fresh comedy talent is coming from. "If they're good we'll hear about them soon enough. Agents will keep us posted on the hottest prospects. New writers are something else again but they'll be drifting into television from other entertainment fields."

It is Weaver's belief that youngsters control the home sets and that's his reason for establishing the 8 p. m. comedy time in the east. He also has fixed opinions about the direction and lensing of his Theatrevision pictures. He's determined to use skilled craftsmen from Hollywood but under strict orders on how to proceed from NBC's own producers. "We know what we want, which is altogether different from how they would want to make it," said Weaver.

Odlum-RKO

Continued from page 5

represent bona fide proposals within the meaning of his option agreement.

Consistent with the reports of a re-purchase is the history of the Atlas operation under Odlum. Financial concern has made it a practice of buying control of a business outfit at a deflated price, rebuilding its corporate structure and then selling out at a greater price.

The RKO pic shares, at $3.50, probably represent a big attraction to Odlum, who figures the company could be placed on a sounder financial basis which would result in bigger per-share value.

The stock acquisition was disclosed in Atlas' semi-annual report, which shows a total of $2,354,209 invested in film outfits. The other pic industry holdings remained unchanged. Securities in portfolio include Walt Disney Productions 4% Series 'A' bonds, valued at $249,885; 25,000 Paramount Pictures common, $537,500; 25,000 United Paramount Theatres certificates of interest, $462,500; 93,050 Disney common, $721,137, and 750 shares of $5 preferred and 150 shares of common stock of Motion Picture Capital Corp., valued at $125,000. Atlas also holds 20,000 shares of Madison Square Garden common at $180,000.

Film B.O. Test

Continued from page 1

b.o. drop. Case is expected to be proved one way or the other when the top-name tele shows start hitting the air about Sept. 15.

Industry execs are pinning hopes of maintaining present gains on two factors. These are the flock of promising product going into release and the all-industry "Movietime, U. S. A." b.o. promotion drive.

Heavyweight product lineup for the fall is not entirely a matter of chance. Number of companies, remembering last year's fall slide, have purposely sloted their top films for that period as a counterbalance. Also, of course, since September-October are normally the year's best b.o. months, good product is usually aimed for that period.

Int'l Fashion

Continued from page 2

No crinolines, no padding. Everything ultra simple.

Dior has killed eccentricity after having launched it three years ago. His suits are smart and comfortable, his coats resemble glorified raincoats, his cocktail dresses are almost bare of ornaments, but his ball gowns follow the tradition of super glamor. He names them after the League of Nations. U. S. is a cloud of blue tulle studded with stars, Iran a heavy gold sheath brocade, Iraq a rich acetate lame, and France a dream in rose chiffon. The applause was quite different for each country.

Jacques Fath's collection is romantic and Victorian—crinolines, chignons, capes, frills, wide sleeves. The width of his skirts starts below the hips for daytime and resemble ballet dancer dresses for evening. Fath will be in a U. S. film production on the French couture. He and several others in the fashion group have been asked to play their own parts.

Everything at Jean Desses is blue. The theme is the blue bird with width thrown backwards. He also raises the waistline, sometimes giving an Empress Josephine look. Unexpected small black shoe buttons outline many of his dresses.

Eisenhower Influence

Schiaparelli calls her collection "Shape" after the Supreme Headquarters of the Allied Powers in Europe. She goes entirely oriental with dervish turbans, Persian patterned brocades, ornate costume jewelry. Her evening gowns are slim and daring in color combinations.

Venice and Spain have inspired Pierre Balmain.

Every house shows individuality, and women will have a large choice to pick from.

In between shows, couturiers are great at entertaining their foreign guests. The theme of Jacques Fath's ball is "1925 Hollywood Stars." Alwynn took over Maxime's for the evening for an "Apache" party. Dior's Mme. Suzanne Luling hired Jimmy's band for one whole evening. Countess de Polignac (Mme. Lanvin's daughter) entertained in her beautiful old Left Bank Home, and Jacques Heim had all his guests televised and filmed by March of Time.

MARRIAGES

Mary Stuart to Richard Krolik, N. Y., Aug. 1. Bride is film, radio and television actress; he's a TV producer for March of Time.

Carol Wanderman to Kurt Hofmann, N. Y., Aug. 9. Bride is former actress; he is theatrical publicist.

Faye Greenwood to Phil Goldstone, Santa Barbara, Cal., July 31. Groom is a former film producer now financing other film-makers.

Nannette Vezina to Herb Leder, July 14, Edgartown, Mass. He's film TV director for Benton & Bowles agency.

Arlene Fried to Pvt. Claude Binyon, Jr., Honolulu, July 27. He's former DAILY VARIETY office staffer.

Dany Robin to Georges Marchal, Paris, July 30. Bride is stage and film actress; groom is actor.

Angela Sibella to Kenneth Rich, San Antonio, recently. Bride formerly with WBZ and WVOM, Boston, is now with WCAI, San Antonio, handling traffic.

Katheryn Kane to Robert Lopez, Houston, July 31. Bride is a nitery dancer.

Sara Rossman to Charles W. Carpenter, New York, Aug. 4. He is New York office manager of Technicolor Motion Picture Corp.

Lucinda Ballard to Howard Dietz, Greenwich, Conn., July 31. Bride is theatrical costume designer; he's ad-pub veepee of Loew's Inc., and lyricist.

Mrs. Olive Wyndham Tyng to Dr. Thomas Henry Gaze, Portsmouth, N. H., July 28. Bride is former actress Olive Wyndham.

Sally Forrest to Milo Frank, Jr., Brentwood, Calif., Aug. 5. She's screen actress; he's her agent.

Carol Buckenmaier to Harry Francis Sullivan, Jr., Baldwin, L. I., Aug. 6. Bride is TV actress and Powers model known professionally as Lynn Carol.

Nancy J. King to Mogador E. Cristiani, Manchester, N. H., July 30. Bride is aerialist with King Bros. Circus; he's bareback rider on same show.

Walter Winchell said...

"Stairway to the stars:
Newcomer Beverly Hudson (a combination Judy Garland-Ethel Merman specialist) has been signed by the Copacabana. Beverly, 21, has a baby-stare plus scads of freckles and a voice that has muscles. At Billingsley's party for Martin & Lewis she CONFIRMED OUR ENTHUSIASM for her robust song-styles and convinced most of the Broadway stars and starlets there, who saw a future star being born."

BEVERLY HUDSON

VARIETY

"Beverly Hudson is a newcomer to the cafe scene. She's a hoydenish and uninhibited youngster, well schooled in the ways of the whack, who will have little trouble getting on in the cafe fields. She's a personable girl with a big voice.

"At this stage of her development she has the material for showmanship. She's apparently undisciplined, has the elements of good copy and she impresses as a nervy tyke, not afraid to tackle any assignment that may be handed to her. Miss Hudson holds attention vocally and visually. She gets solid mittings. This kid apparently knows what she's doing."

Jose.

BILLBOARD

"In dynamic, Beverly Hudson the Copa has a sock new performer. Miss Hudson's style is utterly distinctive. Her singing is lusty rather than boisterous. She was just as effective in ballad as in bounce. Miss Hudson had the capacity house with her from her opening "Hallelujah" to her closing "Alexander's Ragtime Band." Her "Too Young" was as moving a performance of the hit as this reporter has heard. Miss Hudson seemed to become part of every number she did. Her feather cut light red hair offsets a youthful pretty face. She worked hard and got vociferous results from the crowd."

—Gene Plotnik.

Currently—4th SMASH WEEK!

COPACABANA, New York

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. . . also Thanks to MORTY JACOBS (my musical arranger), DOUG COUDY (production director) and MICHAEL DORSO (conductor).

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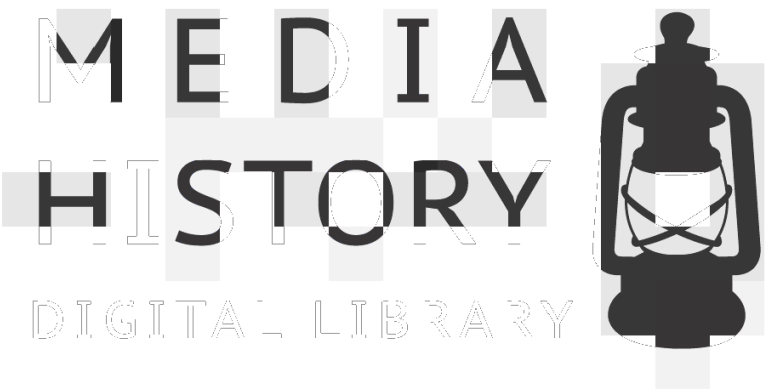

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